

# Radio Guide

LARGEST WEEKLY RADIO AUDIENCE IN AMERICA

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5¢



Marion Hopkinson

"THE MEN IN MY  
LIFE"—GERTRUDE  
NIESEN'S STORY

ABE LYMAN'S HOLLYWOOD CONFESSIONS



# WHAT IS THE RADIO?

It Is the Last Word of Science. It Conquers Distance, Spreads Knowledge, and Increases Human Happiness.

By M. L. ANNENBERG

President and Publisher of Radio Guide

A FRIEND offers this definition of that with which children are familiar, and the greatest scientist in the world does not fully understand.

**"Radio, an invisible force, allied to the invisible power of electricity, which no man understands, through the invisible and imponderable ether, of which the existence is not yet scientifically established, carries all over the world the thoughts and words of a man invisible to millions that hear him, himself unable to see the millions that listen.**

**"Conquest of distance, creating universality of thought, which men owe to scientific genius—that is the radio."**

Radio already conquers distance for thought and sound, and by a further development through "television" promises also to conquer distance for SIGHT, enabling the invisible audience to become visible, and the invisible speaker to be seen, bringing the broadcasting genius of the world in contact with its audience, by the eye as well as the voice.

## Telling Each Other

Radio is the final, complete solution of the problem with which men have dealt from the beginning of time, the problem of "telling each other," one conveying to another, or to crowds of others, information which they lacked.

Members of different tribes, speaking different languages, met and made signs. That was the beginning. The leading savage harangued his crowd with fiery, gesticulating speech, and led them off on a killing expedition. That was a continuation.

Then came writing, which made thought and speech permanent. Egypt, with her crude hieroglyphics, words in pictures, left her records on the solid stones in the Nile Valley.

The Phoenicians, a Semitic race at the Eastern end of the Mediterranean, the world's first and most daring navigators, gave to the world the alphabet that, with various changes, is used now by all the more advanced nations. Twenty-six letters make it possible to transcribe all the world's literature. To do as much with his own literature, an educated Chinese or Japanese must know at least five thousand letters, or "ideograms." The "simplified" Japanese typewriting machine has nearly 500 characters.

## The Written Book

For thousands of years, all books were written individually one letter, one word, one page at a time, by hand. The Egyptian priests, on their papyrus, made out their deeds for land and wrote the laws governing the use of the Nile waters, and the histories of their Pharaohs in hieroglyphics.

Talmudic writers wrote their profound thought in Hebrew characters, beginning on the last page of the book, and writing forward.

In Christian monasteries, thousands of good men labored, writing by hand, illuminating on parchment, the sacred books of Christianity. And all thought that, of course, it would always be thus.

Then came movable type, and Gutenberg's printing

press. This made possible cheap books for everybody, instead of slowly written expensive books for the few. It made possible the newspaper, which, in turn, made discussion, expression of dissatisfaction and liberty possible, by enabling millions to read and think together.

## Always Demanding More

It seemed that with movable type, and high speed printing press, the ultimate had been reached. What more could men demand?

They did demand more, as they always do, and they got it. Morse gave them the telegraph, letting them send messages around the world on wires. Bell gave them the telephone, making it possible to send the human voice on individual wires to individual hearers.

Edison gave them the talking machine, on which the voice is inscribed, preserving tone and personality for future ages. And Edison gave them also the electric light, by which to read the printed words.

As these wonders developed in recording and transferring thought, improvements in man's physical power kept pace. Steam and electricity had been conquered, harnessed, used to carry men across oceans and deserts, and over mountains. Submarines had been built to take men exploring the ocean's depth, and strike unseen with deadly power at enemy ships.

The automobile conquered the law of gravitation for the individual, insuring perfect transportation on land, and men had even begun to fly through the air.

## Yet, One Thing More

Could they possibly ask for anything else? Yes, one thing more. And it came, THE RADIO which makes every man on earth the neighbor of every other man who chooses to hear him, and makes the sixteen to eighteen hundred million human beings scattered over the vast surface of the earth all one single community.

The marvel of radio forces even the cynic to believe that nothing is impossible to human genius, causes the duldest mind to realize how lavishly, generously, Providence provides for the needs of men, as those needs arise.

How far a cry from the frontiersman with a blazing pine knot to light his cabin, to the electric lights of a great city, and from our migrating ancestors, moving with oxen, camels and horses, to the long, winding freight trains and swift flying machines of today, from the man shouting across the valley from the mouth of his cave to the miraculous radio, that travels over oceans and mountains, around the world, and down through the earth into mines, and that someday, according to optimistic science, will take the voices and the questions of men to neighboring planets.

## What Next?

After radio, what wonders are to come in man's conquest of the earth and of knowledge? No complete answer can be given. While science lasts, knowledge and power will increase.

Today radio is the summit of human achievement, the greatest instrument for the spreading of knowledge and understanding among human beings.

And all those that have worked, do work, and will work at improvement of the radio, the scientist in his laboratory, the broadcaster, announcer and the father demanding the best receiving set for his family, all are valuable servants of the human race, contributing to progress.



# "THE MEN IN MY LIFE" AS TOLD BY GERTRUDE NIESEN

By Gertrude Niesen

THE NIESENS were throwing a party.

The Niesens' little girl, Gertrude, had just finished singing a hot torch song. It was "Moanin' Low."

A red-headed, freckle-faced Irish lad took my hand and led me off into a corner.

"Niesen," he said, "some day you're going to win a husband with that voice."

The Lord knows that boy was nearer right than he thought. The Niesens' Gertrude is still unmarried, still an old maid of twenty-one. But in the three years since the Irish lad spoke those words, I have been receiving the postal and personal attentions of admirers and prospective husbands daily, although I have not been quite inclined to select one from the number

offered. Frankly, radio means more to me at present than marriage.

It's one of the rewards of show business—and radio. Gertrude Niesen without the voice would just be another husband-hunting girl who hopes to make a career of marriage. She would be just the Niesens' Gertrude with an indefinite aim in life; one of the party at any number of parties.

But Gertrude Niesen with the voice—the voice that goes out to millions of radio listeners—suddenly, breathtakingly, finds herself admired by men who fall in love with a voice or a song.

Radio brings the most extravagant proposals, the most varied letters of admiration, the greatest number of expressions of affection. Radio is the great popularizer. Show business, however, has its trials and tribulations in the matter of stage-door Johns, notes slipped to an usher (which, incidentally, were delivered but never answered) and the friend who knew a friend who wanted an introduction.

After the Irish lad and other boys had told me I should go on the stage, I decided that is just what I would do. The decision was made like that.

So I took a telephone book and looked up several names under the classification "theatrical," and made some calls.

I'll never forget the first one. The man in charge of the place didn't even hear my voice.

"Little girl," he said, "you go on home . . . and stay home."

So I went to another one . . . and another and another, telling fabulous stories to each. They took my telephone number. About a week later one of them called me and told me to come up for a try-out. He phoned at 11 o'clock at night. I didn't want to go at that hour. My mother didn't want me to go. Furthermore, my father objected strongly.

Well, I finally arrived at the rehearsal hall where a vaudeville act was working out. The representative of the booking agency heard me and made me a part of the act. We went "on tour" in Brooklyn and the Bronx.

The cafes in which I sang were a little more informal—or, should I say, a little less. (Continued on Page 13)

Gertrude Niesen (left) has more proposals of marriage by mail than most girls dream about. But she intends to remain single while radio commands her attention.



Jane Ace, who once "was a home girl, made her own hats, and sewed on a button"—before radio. But not now!

## NEXT WEEK'S RADIO GUIDE

Will Contain a Strange Interview

**JACK BENNY  
GIVES HIMSELF  
THE ONCE-OVER**

## GOODMAN ACE'S STORY OF HOW HE LOST HIS WHIP

By Goodman Ace

Author of "Easy Aces"

AM A STOOGES

Groucho's Zeppo — Clark's McCullough — Musso-  
lini's Emanuel—all these am I and I know it.

In short, I am a radio husband.

Like Fred Allen, Jack Benny and George Burns, I have called upon my roommate to aid and abet me in creating a radio program. Four years ago she was a girl. She made her own hats. She sewed on a button. She even threw together a victrol of no mean delicacy. But like Fred, Jack and George I got an idea for radio.

Now, I am a stooge.

For years—a dozen to be exact—I wrote a daily col-

umn for a newspaper. People knew me. My head was high, sparkle was in my eye and a spring in my tread.

"He writes for the paper," they said, and: "Oh, she? She's his wife."

I was a somebody. I cracked a whip.

Then came radio.

Like Fred, Jack and George, I bend over a typewriter and make it say funny things. I speak them aloud as I pound away—fashioning them for her to say—muttering at my work. And she, from above her bottle of Cutex says: "What on earth are you muttering about?" A man's best friend is his mutter—but not in my house.

I am a stooge.

Four days a week I come to my typewriter and grind out funny things for her to say, weaving them

into homey little situations, vaguely remembered from a home that was a home—before radio.

And once in a while, a very great while, I try to sneak in a little laugh for myself—not a big laugh, more of a suppressed snicker, just for auld lang syne and the days when I was somebody and cracked a whip. And I know that somewhere up in their Central Park apartments Fred, Jack and George are trying to slip in little laughs somewhere for themselves, too. But not too many laughs—laughs are not for us—not for me, anyhow. Laughs are for her, so the fans can write and say: "We love Jane . . . she is so funny. She is so dumb. She is so delightfully dumb."

Yes, she's so dumb.

Whose picture is that on the page with this story? I am a stooge.



# QUESTIONS BY PALEY NOW PUT MR. X ON THE GRILL

SOMEWHERE among the hundreds of thousands of readers of *RADIO GUIDE*, hidden in undistinguished security, is the Master of Radio. He—or she—is the typical Average Radio Listener—Mr. X.

William S. Paley, President of the Columbia Broadcasting System, was asked his views of Mr. X, and of the importance of Mr. X in radio. Mr. Paley stated frankly that he was doubtful that Mr. X ever would be found. It is his opinion that the ramifications of radio are so broad, and because an appeal has to be made to so many differing types of listeners, that an Average Listener would be exceedingly difficult to find.

Assuming that Mr. X, the average Listener, does exist in the person of one man—or woman—and assuming that such a person is found, Mr. Paley was asked what would be the ten questions he would ask Mr. X. He replied that ten questions would not begin to cover the information he would like to obtain from the Average Radio Listener. He did, however, list some of the questions he would like to ask. Those questions are presented here as propounded.

By William S. Paley

President, Columbia Broadcasting System

1. What are the listening habits of your family?
2. How many members are there in your family, and who among them listens to the radio?
3. Who generally decides what programs are to be tuned in during the course of the radio day?
4. What stations do you listen to?
5. What is your favorite type of program? Is it symphonic music, popular music, drama,

comedy, sports?—What type of artist pleases you most?

6. Is there any general field of entertainment, instruction or information that you feel is being overlooked or neglected?

7. What programs on the air do you object to, and why?

8. Are you acquainted with the religious, educational and cultural offerings of radio broadcasting? How do they serve you? How could they better serve you?

9. Are your purchasing habits affected by the advertising messages of sponsors?

10. Would you like to hear programs of unusual merit, especially enjoyed by you, repeated at future dates? Or do you believe that the same program should never be broadcast twice?

11. What general or specific constructive criticisms or suggestions can you offer network broadcasting operations as they affect you?

12. Would you like more—or less—broadcasting originating in other countries? Have you any suggestions as to the general content of such programs?

13. Do you feel that there should be audience performances? Or do you think that audiences should be barred from all studio broadcasts?

Meanwhile, who is Mr. X, in person? Who is Mrs. X? He or she may be YOU!

Send in your opinion. Name names. Let your letters contain no more than 150 words describing Mr. X. Please write on one side of the paper only. Address Mr. X Editor, in care of *RADIO GUIDE*, 423 Plymouth Court, Chicago, Illinois.

*RADIO GUIDE* reserves the right to publish letters received.

## FURORE FOR SHORT WAVES DAWN OF NEW RADIO ERA

By Martin J. Porter

THE forward march of American broadcasting has brought the industry to a new hurdle. This is the vogue for short-wave listening, a complicating factor attending the inrush of new listeners. Already it has reached tremendous proportions.

Philco reports being so far behind in short-wave orders, that it may become necessary to increase the output of various types of sets of this character, 1,000 a day. In New York area, there are installed no less than half a million sets with short-wave attachments, or sets that include all waves.

All those who listen to Berlin, Madrid, Daventry, Rome, etc., naturally desert the regular ranks of broad-

cast listeners. This is true at least part of the broadcasting day, and particularly on Sunday afternoons. Those who are not able to pick up foreign stations at will, spend many hours eavesdropping on airplane messages, police calls, and amateurs. These are on the air practically all day and all night.

It is a strange commentary on radio psychology that hundreds of people will yawn at a foreign broadcast relayed in perfect tone, by the networks. Yet if they can pick up the same thing, or even an inferior program, directly, they get a terrific kick out of it. This short-wave fever has restored the enthusiasm of earlier days. Listeners, who then owned crystal sets, spent hours listening and experienced thrills when they caught a dot and dash from a ship at sea.

Conversation among the modern short-wave listeners amounts practically to the vernacular of the hams in radio's early days. Antenna and ground installations are topics of common interest. Wave-traps, and filters, and trick condensers seem to be finding a restored market.

Those who bought short-wave receivers months ago, find that they don't go far below fifteen meters. They now want their apparatus in such shape as to receive as low as four meters, a wave length that travels from the transmitter only as far as the horizon. However, it seems to be packed full of thrills, because many towns now operate their police two-way communication on this frequency.

The short-wave sets likewise make audible the sound phases of television transmitters. Since the owner can receive only sound, his interest in television is whetted. Usually he hastens, if able, to equip himself with a vision set. He gets lots of enjoyment out of the very low-grade programs transmitted by the television experimenters.

There is no question that the short-wave vogue is a menace to commercial radio. I have been told by expert engineers that it is only a question of time before the short-wave transmission system in the United States will go far to minimize interest in the networks.

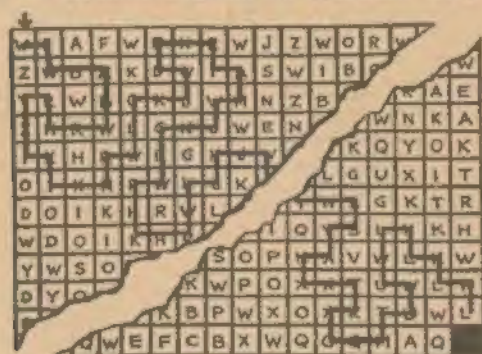
I hope this is not a real prophecy. Nevertheless, there is something to think about in this connection.



William S. Paley, President Columbia Broadcasting System, whose questioning of Mr. X reveals valuable insight into many phases of radio

## KEYS to RADIO PUZZLE

For the guidance of contestants in the Radio Stations Puzzle Trail, appearing on the last page of this issue the appended diagrams are presented. They are



specimens of a correct start and of a correct finish. These diagrams have absolutely no significance except as guides to the rules.

Many channels eventually will be available in short-wave work. Metropolitan and other centers may be fitted with scores of stations, where today only a few exist. And short-wave transmission must some day follow the commercial procedure of the networks.

Fortunately, there is the promising fact that eventually it will be possible to link network stations by short-waves, instead of by the costly telephone wires. When this becomes practical, the rates to sponsors will be decreased appreciably. Naturally, bigger and better shows should follow. What a sponsor can save on facilities, he can, and probably will, dedicate to the increase of quality in talent.

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## 157 CASH PRIZES AWAIT WINNERS - SEE LAST PAGE



# CONFESSIONS of a BANDMASTER

"In a recent survey, radio was described as the greatest field of entertainment ever developed." An analyst thereupon asked: "What is the greatest unit in this greatest field?" The answer is: MUSIC.

The direction of that unit thus becomes an outstanding phase of modern culture. In whose hands rests that direction? Who are these men whose batons beat out the rhythm of a new civilization?

How do they come to command so large a share in the amusement of tens of millions of listeners—the beguilement of a hundred million hours in every turn of the clock? What manner of men are they? Whence do they come? What are their thoughts, their habits, their backgrounds? What are the personalities behind their wands?

Thousands of inquiries touching the lives of orchestra leaders have prompted RADIO GUIDE to find the answer to these questions. Exhaustive research disclosed that among the bandmasters of radio, one stood out as encompassing more fully than any other the qualities and the experiences that reflect the personalities of his colleagues. That composite type is Abe Lyman.

RADIO GUIDE felicitates its readers on its success in persuading Mr. Lyman to write for them the story of his experiences. It is an extraordinary narrative. Mr. Lyman has produced an intensely human document covering his life from his earliest adventures through his struggles, his trials and his triumphs.

By Abe Lyman

WAR was declared while I was playing at the Erie Cafe in Chicago. Along came the first draft. I escaped it because my eighteenth birthday was one day after conscription. But the draft provided my first—and only—experience with a jail. It happened this way:

Detectives used to make the rounds of the cafes looking for men of draft age. One of these parties came to the Erie where I, a six-footer, was playing.

"Where's your draft card?" asked the detective.

"I'm not of age," I replied.

"You're a liar," he said and grabbed for my collar. I smacked him.

In a cell in the Chicago Avenue Station a few minutes later, I learned that I had socked the Chief of Chicago detectives. I had to call in most of my friends, my family and the rabbi to prove that I was under age, and to get myself out of jail.

A month later four of us tried to get in the Navy. Gus Arnheim, the pianist, Charles Creeley, the banjoist, James Welton, the sax player, and Lyman, the drummer, all went out to the Great Lakes Naval Training Station. We got to the Admiral.

"Sir," I said, "we have an orchestra here and we want to enlist in the Navy as a unit. We'll all sign up now if you'll make me the leader."

The Admiral sputtered and his face became a purplish red. He motioned to several husky seamen who were on duty nearby. We were thrown out bodily. As we lit, I heard someone saying:

"Who do you think runs this Navy, anyhow?"

We remained at the Erie. In the daytime we boarded a Red Cross fund-campaign truck and plugged patriotic songs while Irving Berlin sang. Finally, the Red Cross decided we were more valuable on that truck than we would be in the Army.

After three years of this I received a letter from my brother Mike, who was singing in the Ship Cafe in Venice, near Los Angeles, California.

"Come out here," he wrote, "and I'll get you a job playing in the Vernon Country Club."

I was pretty well satisfied in Chicago. I was making a good salary and was becoming popular with the cafe crowds. During the summer we played at a resort in Fox Lake, Illinois, where we were quite a hit in our white pants and loud-striped silk shirts. We thought we were swell.

But May had left the Erie to become Gilda Gray. And I knew that if Mike said he'd get me a job, he would make good. So I said "good-bye" to the boys, packed up my drums and went out to California.

These were all early beginnings, and I put them down here as an indication of the life every bandmaster seems to live before he gets to that point where he rates a radio remote control wire and commercial programs and contracts to play in big hotels. They were happy, carefree days, however, carrying none of the complications which confront the leader of a great and popular band.

My future was to be much more complex than I had anticipated. My first engagements in California placed me among the "names" of the movie colony, first as a musician in the band that played for private parties in the homes of the stars, and later as a guest in the gilded estates which stardom built. As a musician advances from a place behind an instrument in a band to a place on the maestro's stand, he must play politics with many people connected with show business



Dianne Sweet, idol of the silent motion picture screen, whose parties gave Abe Lyman and his orchestra their first real break in the movie world.

with hotel business and with radio. And he must retain his following and his popularity by contact.

Above all, a bandmaster must hold the interest of the women radio listeners. He must be adored by



Abe Lyman's nickname used to be the "Daffydin Kid," in the days when he earned the sizeable part of his income from the dollars, thrown at the mouth of a saxophone horn, that he had to dodge

thousands of girls and women but he must also dodge compromising entanglements which result in unfavorable publicity. The proper kind of publicity is desirable, but once you fall and your fall makes the front pages, you are through. A comeback is practically impossible. While you are struggling to make a new bid for popularity, some other bandleader has taken your place.

As the popularity of a bandmaster increases, so do the possibilities of a fall. The scandal mongers neglect the fellow who plays in an obscure band, and thus his life is pretty much his own. But when he gets into the limelight he is so much more noticeable. His private life becomes everybody's property. And the lads who make a game of scandal make it their business to pry into the private lives of those on whom the limelight shines. They anticipate his love affairs, his betrothals, his marriages and, even before he is aware of it, his divorces.

These are a few of the lessons I learned in California.

I went West to get a job, see the country and have a good time. I had little ambition, and Abe Lyman's Californians were not part of it. I sort of stumbled into my place in the movie colony and as leader of Hollywood's favorite band.

The Hollywood scene was a vivid one, more vivid in its days of super prosperity and "silents" than the motion pictures.

(Continued on Page 26)

WOULD YOU LIKE TO WIN \$5,000.00 IN CASH?—SEE LAST PAGE



# SPLICING THE HOURS

Frances Langford, the deep-voiced singer, had the amazing experience of jumping from sustaining artist to sponsorship by three commercials—all in one week.

## ALONG THE AIRIALTO

By Martin Lewis

**H**OT NEWS ITEM that's not even off the griddle! The Wednesday night *Troubadour* program and the show following, featuring *Fred Allen*, may make radio's first program consolidation. The agency which handles both shows for the same drug concern is trying to convince the sponsor to make one big full hour show out of the two half hours.

*Isam Jones* is slated to slide out of "The Big Show." *Erno Rapee* will take over the baton for the program, which seems to be going higher-hat as weeks pass.

With instrumentalists such as *Toscha Seidel* featured as guest stars, and more classical musicians scheduled, the program has been gradually flirting with the higher reaches of music.

## Powell "Satisfies"

**DICK POWELL** seems to be clicking in his M. C. spot for *Old Gold*. The movie star, originally signed for three weeks, was renewed three. Now, rumor tells me, it is likely the sponsors will retain him for at least seven more. The "Hall of Fame," it is rumored, may very likely shift from its late Sunday evening NBC period to an earlier spot on the CBS Sunday schedule, with the same sponsorship but different direction. *B. A. Rolfe*, the jovial dancing party maestro who cancelled his year-old commercial because he objected to 30 minutes of sales talk on what was his hour of music, sets a new precedent in radio by cancelling on a sponsor. That IS news!

## Gossip from the Studios

**THE WARING AGGREGATION** celebrated their fifteenth anniversary this week, and looked back to 1918 when the *Waring Snap Orchestra* played its first professional engagement. There were four members then—all students at Penn State College. The four were Fred and Tom Waring, Poley and Fred Buck. The original members, except Buck, who is no longer living, are all key members of the large organization that now is world famous as the Pennsylvanians.

General Motors is planning a big one-time

This prize-winning Peka doesn't seem the least bit impressed by Rubinoff's famous Strad. But is Rubinoff impressed by the Peka's profound indifference?

splash May 1, and is reported to be seeking names like Colonel *Lindberg* and *Clark Gable*. *Gable* is reported to have asked \$5,000.

**TO MAKE SURE** they don't miss up on any details for their new picture, "The Big Broadcast of 1934," Paramount sent a reproduction man from the coast to spend a week at the NBC studios in Radio City. He toured the studios, interviewed announcers, hostesses, engineers and page boys, returning with enough material for several pictures with a radio background. *Jack Benny* tells me he would like to get away for a bit of a rest before starting a new series, because it will be the only chance he'll get. This summer he will work in front of cameras and Kleig lights, and in the fall it looks as if he will do a legitimate show. Benny is offering an hour-long program on the *Rudy Vallee* style to potential sponsors. He would clown with every guest star on the bill. Sounds like a swell idea, because that's what the comedian is capable of doing better than anyone else. I'm told that *Al Jolson* is going to Washington to suggest a plan to the NRA which will put a great many of the unemployed musicians back to work. Some of the musicians are making big money by playing in a number of sponsored shows during the week. Jolson's suggestion is to limit a musician to a number of broadcasts and give the unemployed a break.

**James Melton**, Countess *Albani* and *Al Goodman's* orchestra auditioned this week for that auto program now featuring *Raymond Paige's* orchestra.

**LISTENERS WONDER** why the Columbia news bulletins are one item ahead of NBC's. The reason is that NBC programs end on the hour, while CBS programs begin on the hour. Studio audiences have noticed the way *Harry "Bottle" McNaughton* eyes blonde *Martha Mears*. *Rubinoff* has been trying to get back to Pittsburgh to visit his ailing mother. Due to his theater contract, he couldn't get away. Someone suggested a theater date in the Smoky City. The suggestion was acted upon immediately, so the fiddler, with Cantor, plays at the Stanley Theater in Pittsburgh all this week.

## Wallington Wails

**MENTIONING** Cantor reminds me of his handsome straight man, *Jimmy Wallington*. Immediately after his Friday night *Phil Harris-Leah Ray* broadcasts, the announcer boarded a train headed for the Florida shores, arriving early Sunday morning. All morning he and Cantor would spend their time swimming and playing around the beach like a couple of kids. In the afternoon they rehearsed for their broadcast and after the show the announcer had to rush for a train back home. And how he hated to leave!



# LISTENERS MULTIPLY

## REVIEWING RADIO

By Martin J. Porter

THE warm weather, so the oracles say, is around a nearer corner than prosperity and television, and usually, with the approach of the tropic temperatures, the business end of radio broadcasting prepares to throw up its hands and sit silently by while the bottom begins to fall out of things. At least that has been the custom and the procedure up to now.

But in 1934, the summer, so one learns with official emphasis, is going to sustain more radio listeners than the winter of 1933—just about 921,000 more; and if you like to look backward, this summer will have 1,980,000 more listeners than the winter of 1932 and hold on, 3,373,000 more in the audience than the winter of 1931!

As a matter of fact, during the coming summer, only one and five-tenths percent of the American audi-

ence, or, in round numbers, 270,000 families, will take radio vacations, that is, they will be, during their rest time, without radio sets.

It may puzzle the laity to figure out how these figures are obtainable. They come to me from Columbia, which some months ago sent out a searching party to check up on bulk listening. That party of field workers, who travelled in all directions and to all points, has returned, and gone into an orgy of statistics. The basic and collective discovery of this research expedition was this:

Their calculations show that by July 1, this year, the number of American homes equipped with radio sets will be 18,000,000.

Of this legion, 90.3 percent due to the depression or other causes, won't even leave home in the summer, or at least, will be at home over any two-week period of even July or August—more dependent, as the boys say, on their

Don Ameche, Master of Ceremonies for the Romantic Melodies broadcasts, and Sally Ward, one of the featured players take time out to wonder why Don didn't continue his study of law. Maybe Sally could explain.



Jimmy Wallington spent three days getting to Florida for a rehearsal, and had to leave for New York the day he arrived. No wonder Eddie Cantor made the most of his visit.

radio to not weather entertainment than ever. About 8.2 percent of the 18,000,000 loudspeaker-laden families, will leave home—but, according to the expedition data, they will carry radios along with them. This 8.2 percent represents 1,476,000 families. If you take time out to do some arithmetic, you will see that 98.5 percent, or 17,730,000 radio families will be continuously exposed to radio broadcasting, straight through the summer of 1934.

From all this, you may judge that sponsors are going to arise to meet this phenomenon, and produce a better average of standard entertainment, than ever before. Taking it all in round figures, it means that this summer is producing, on paper, at least, an increase of 5,940,000 listeners over the peak winter audience of 1931.

Now all this is assumed on the word of Columbia and its statisticians. There are many who will want to take this arithmetic with an oversized grain of salt. Let's, as Al Smith used to say, look at the record.

Do the figures agree with those produced by other and independent surveys? What about the usual six to ten percent drop in the summer, previously? Well, the other studies of the situation concerned sponsors. A paper loss in audience is reported everywhere, as a rule, but few of these surveys have taken into consideration that because of daylight saving time, an extra hour of broadcasting is possible.

All sponsors, in surveys of last year, noted no decrease in sales or audience response. Studios reported no

decrease in fan mail. In fact, there was an increase last year!

It all comes down to this: There is a drop in the home audience in the summer, but due to the popularity of auto and portable sets, this has been more than compensated by the increase of the vacation audience. As to commercial business during the coming summer, indications are that there will be no slump. In fact, broadcast time has pretty well been contracted for, and at the moment, both major networks have little spare time available. There will be an unusual influx of summer business, to exploit seasonal products.

## Events of the Week

THE MARX BROTHERS set a swell example by banning studio audiences. *Palmolive* signs at WEAF, 9 to 10 p. m. CST, Tuesdays, with its *Beauty Box Revue*, with Gladys Swarthout and the set-up given here last week, to do Friml, Herbert, Romberg and other musical shows. . . . The *Hudson-Essex* show splits after March 24 from an hour on Saturday to two half hours a week with *Don Voorhees*.

Within a few weeks, the entire set-up of the *Texaco Show* will be changed. The likelihood is that *Ed Wynn* will not be renewed.

Incidentally, the story that found front page prestige on all the country's great newspapers—the story of President Roosevelt's decision to abolish the Radio Commission, was told in this column in *RADIO GUIDE* nearly seven months ago. Remember?



# BIG BAD WOLF A Fairy GODMOTHER

FLORENCE CASE is said to be the most contradictory girl in Radio. She can sing concert numbers with finished technique and she can sing a ballad or a blues song with equally flawless grace. Trained for opera, she made her real start by the way she commanded attention singing "Who's Afraid of the Big Bad Wolf?"

Once a week, every Friday at 7 p. m. CST, the program on the program on which Florence is a regular singer, takes the air. Tune in on her, and you may hear her singing "Love Is the Sweetest Thing". If you do you will decide that here is a ballad singer who really knows the timber of voice, the "heart-tug" to give a ballad. She lifts, she sways, she stirs her listeners.

As likely as not you are apt to hear her again in the program in her contradictory vein. She will take a novelty number and give it to the microphone in an hysterically laughing falsetto, faking every high note so that it comes over the air perfectly. Mind, her own high notes are true to pitch, clear, full. Then she might "gag" another novelty song, giving the impression that she is moaning her heart away. It is only fair to give warning here: Listen to her moan through a song and you may need fresh pocket linen for your eyes.

Florence achieved her biggest success in a striking manner. She learned the popular theme song of "Three Little Pigs". And there came to her one of those opportunities seldom found in real life. She sang the song to an audience, a member of which was the famous Roxy.

He was captivated immediately. While his enthusiasm still ran high, he contracted with her to sing the song before the audiences at the spacious Radio City Music Hall, in New York.

This means more to a singer than appears on the surface. For one thing, a vocal artist at the Music Hall is accompanied by an orchestra composed of no less than sixty pieces. Such accompaniment is beyond the fondest dreams of most singers, even those whose careers are established and whose names are made. Particularly is this the case with the girls such as Florence, trained in the tradition of the concert platform.

Florence seized her opportunity. She made the most of it. Into her "Big Bad Wolf" she put the best novelty technique she could command. Some of the notes of the song she sang. But most of them she giggled, gurgled, and squeaked.

And what was the result? Daily audiences at the Music Hall greeted her with applause little short of an ovation. Of greater importance to the little lady of contradictions, is the fact that she won, by her appearance under Roxy's sponsorship, a real place on the air. The Big Bad Wolf of Florence's song turned out to be a fairy godmother. The effect was the same, for a fairy godmother couldn't have accomplished more than was done through the Wolf.

Florence is only eighteen. Her young life has had many advantages. Imagine a child of ten studying voice cultivation! That's what Florence was able to do. The benefits of so early a start cannot be over-estimated. Maybe there is a fairy godmother watching over her, one who had some supernatural foresight and saw the wolf coming. Certainly Florence's early training laid the foundation for her success with the Disney musical hit.

Another advantage for Florence is the fact that she was on the air with the original NBC children's hour. Later she won a Fan-chon and Marco contest—this was in 1931—and extensive vaudeville engagements followed. All this gave the young Miss stage presence and microphone technique.

With all of her brilliant accomplishment, all of her gifts of voice and charm, she must, however, prove herself a lady of contradiction. Florence is of placid nature. None of the usual perversities of disposition found so frequently in busy and important artists shows in her. In her natural equipment, then, she is contradictory to the last—by having nothing temperamentally contradictory to report!



Florence Case is one of those rare singers who can deliver a concert or an operatic number with finished technique, and can do a ballad equally well.

## INDEPENDENTS FIGHT FOR RIGHT TO BROADCAST THEIR OWN NEWS

INDEPENDENT station owners continue to press their fight for the right to distribute news unhampered by restrictions. Guy Earl, owner of KNX, Los Angeles, and former publisher of the Los Angeles Express has assumed the leadership of the Western group.

According to Mr. Earl, there is no fight to wrest anything away from anybody. He insists that he is interested only in the preservation of a practice that he believes he and his associates have a perfect right to continue.

It is Mr. Earl's contention that the broadcasts of news on the West Coast having become an institution, they should not be suspended. These broadcasts, of course, are in violation of the compromise effected some weeks ago between the Newspaper Publishers' Association on the one hand and the two major networks on the other. That agreement provided for a limited service of news to be supplied by the publishers to radio stations under sharply restrictive conditions of distribution.

"Long before this deal," Mr. Earl says, "our news

broadcasts on the Coast had aroused great interest and earned high approval. Therefore, the managers of those west coast stations, notably KNX and KFI, felt that if this service were to be discontinued, they would be endangering their licenses from the United States government, licenses which plainly state that broadcasters must continue listener services that are necessary and essential to their service areas.

"This view was recently brought onto the floor of the United States Senate when Senator C. D. Dill, of Washington, criticized the Press-Radio agreement as discriminatory. He emphasized that a service to which listeners were entitled, was being suppressed by it.

"Prior to the Press-Radio agreement, broadcasters on the west coast subscribed to and paid for news service from major press associations. These, by the agreement of NBC, CBS and the National Association of Broadcasters with the American Newspaper Publishers' Association, stopped supplying this service through no desire of the subscribing west coast stations.

"In order to remedy the (Continued on Page 13)

## YOUR BIRTH CHART

The eminent Astrologist, Professor Z. Rellek, has undertaken to interpret his age-old science for the benefit of readers of Radio Guide. Following his findings as they apply to artists of radio, you will gain much valuable information about your own character and welfare.

By Professor Z. Rellek

THE sign of the Zodiac changes with this week's change in the calendar. Pisces passes. Aries the Ram, comes again with its strong influence starting March 21.

Aries is one of the most favorable signs under which to be born. Aries children are real leaders. The artists of the air born under this sign, carrying out the Aries influence, are among the most commanding: Milton Cross, Lowell Thomas, George Jessel, Elliot Shaw—to name a few.

Tenacity of purpose is a main characteristic with Aries people. In an undertaking of any kind they hang on until the last breath. They are natural fighters. And withal they are at heart gentle.

They are of the people said to be "born only once." That is, Aries children are generally not hampered—or aided—by an undertug of mysticism. Faults to watch are those that come of quick impulses, over-planning, guarding against what men know as "day-dreaming." Aries men are inclined to build ladders to the moon—only to see them come crashing down. Flattery and success too easily turn their heads.

DO YOU WANT \$5,000.00?—SEE LAST PAGE



# VOTERS JUGGLE LIST OF FAVORITES



Amos and Andy are dark horses among the teams riding in a good position. Burns and Allen, the leaders, had better look to their laurels. Gosden and Correll—Amos and Andy, (left to right) are wishing each other good luck.

THE NUMBER of stars to receive votes in the election of the favorites of the air is astonishing. National favorites, known throughout the nation, as well as local leading entertainers in various sections have been acclaimed by readers' votes. Every state in the union, and Canada, too, has put forth its favorites.

This week Radio Guide publishes a list of the stars and the programs, the orchestras and the teams, that have been the recipients of one hundred votes or more. As new mails bring greater floods of ballots, with the total vote cast well over 105,000, close check-up shows new names added to the list. It must be recognized that this list is by no means final. Every week the tally will change as supporters of their favorites come to the fore.

The final tally made a few hours before going to press, shows many unexpected turns. Old favorites are far down the list; Kate Smith, Morton Downey, Vera Van, and Cheerio among them. Easy Aces, the Goldbergs, and the N. Y. Philharmonic among the programs, and Walter Damrosch, Vincent Lopez and Carlos Molina among the orchestras; the Revelers Quartet, Breen and de Rose, Fred Allen and Portland Hoffa among the teams—all have made what at the moment seems a poor showing. But perhaps their supporters, and the rooters for some of the others who are trailing, are reserving heavy guns for a broadside later in the election.

Joe Penner still is the leader. He is "out front" with a comfortable margin of approximately 4,300 votes. Bing Crosby seems to have toppled from his threatening position while Eddie Cantor, thought to be a real contender a few short weeks ago, has dropped back to a place showing his voting popularity to be less than half of Penner.

Wayne King's orchestra has strengthened its lead by a remarkable gain. True, Guy Lombardo's musical unit has come up with a spurt during the recent voting; but a great deal heavier vote must be cast for his organization before it becomes a real contender.

The tally follows. Pick your favorite—and watch the relative position of each change as fresh weekly tallies are compiled:

AMONG THE STARS		
Joe Penner	21,412	Eddie Cantor
Bing Crosby	17,085	Jack Benny
		10,605
		7,102

Rudy Vallee	4,183
Gertrude Niesen	2,251
Lanny Ross	1,810
Will Rogers	1,589
Lady Esther	1,420
Jessica Dragonette	1,208
Ben Bernie	1,081
Phil Baker	920
Ed Wynn	859
Edwin C. Hill	733
Gene Arnold	672
Roy Shelley	671
Jack Arnold	629
Wayne King	576
Ethel Shutta	545
Alexander Woolcott	520
Don Ameche	419
Guy Lombardo	387
Frank Parker	386
Fred Allen	383
John L. Fogarty	373
Phillips Lord	333
Irma Glen	312
Tony Wons	312
Lowell Thomas	300
Ruth Etting	289
Lawrence Tibbett	288
Voice of Experience	287
Bradley Kincaid	266
Uncle Ezra	266
Kate Smith	250
Albert Spalding	237
Ralph Kirby	234
Elsie Hitz	233
Morton Downey	224
Alice Joy	223
Conrad Thibault	221
Vera Van	221
Father Coughlin	210
Tito Guizar	209
Al Joelson	208
Milton Cross	200
John McCormack	199
Annette Hanshaw	190
Irene Beasley	179
Russ Columbo	176
Phil Harris	163
Connie Boswell	162
James Melton	161
Pat Kennedy	151
Richard Maxwell	150
Nino Martini	144
Baby Rose Maria	143
Arthur Boran	133

Richard Crooks	131
June Meredith	130
Frank Munn	129
Lulu Belle	128
Jack Heller	121
Edgar Guest	119
Boake Carter	118
Jack Turner	117
Walter O'Keefe	116
Irene Wicker	110
Cheerio	110

## AMONG THE PROGRAMS

Fleischmann	17,139
Chase and Sanborn	12,393
Show Boat	9,180
Chevrolet	8,199
Old Gold	3,182
Sinclair Minstrels	1,960
Woodbury	1,945
Armour	1,872
Bakers	1,823

White Owl	1,679
One Man's Family	1,674
Ford (Waring Band)	1,418
Pabst Blue Ribbon	1,311
Myrt and Marge	1,120
First Nighter	969
Eno Crime Clues	968
W.L.S. Barn Dance	954
Cities Service	860
Today's Children	843
Camel	829
March of Time	731
Cruise of the Seth Parker	701
Carefree Carnival	672
Metropolitan Opera	605
Ex Lax	578
Texaco	566
Death Valley Days	547
Dangerous Paradise	531
Kraft	490
Swift Revue	474
Nestle	311
Amos and Andy	300
Roses and Drums	274
Breakfast Club	263
Crazy Crystals	251
20,000 Years in Sing Sing	240
Cheerio	229
Fred Allen's Revue	220
Bayer Aspirin	219
Easy Aces	204
Cadillac	203
Wheatenaville	201
N. Y. Philharmonic	199
Painted Dreams	187
Goldbergs	185
Pontiac	175
Red Davis	162
Billy Bachelor	148
Vic & Sade	148
Yeastfoamers	148
Kaltenmeyer's Kindergarten	143
Aragon-Trianon Hour	134
Forty-Five Minutes in	
Hollywood	122
Clara, Lu and Em	122
Melody Moments	110
Bundesen Hour	102

## AMONG THE ORCHESTRAS

Wayne King	26,464
Guy Lombardo	14,249
Ben Bernie	9,402
Fred Waring	7,004
Rudy Vallee	6,510
Jan Garber	2,119
Rubloff	2,001
Paul Whiteman	1,983
Glen Gray	1,855
Eddie Duchin	1,463
Hal Kemp	1,220
Ozzie Nelson	1,194
George Olsen	973
Isham Jones	840
N. Y. Philharmonic	838
Philadelphia Symphony	710
Cab Calloway	654
Phil Harris	633
Little Jack Little	550
B. A. Rolfe	547
Richard Himber	539
Harry Sosnik	537
Harry Horlick's A and P	
Gypsies	459
Ted Weems	430
Abe Lyman	411
George Hall	339
Walter Damrosch	310
Don Voorhees	300
Claude Hopkins	229
Walter Blaufuss	210
Dan Russo	189
Don Bestor	175
Buddy Rogers	158
Vincent Lopez	154
Vincent Sorey	144
Gus Arnheim	133
Carlos Molina	124
U. S. Army Band	113
Rosario Bourdon	102

## AMONG THE TEAMS

Burns and Allen	20,989
Amos and Andy	18,802
Mills Brothers	5,483
Olsen and Johnson	5,230
Myrt and Marge	4,788
Stoopnagle and Budd	4,330
Jack Benny and Mary Livingstone	1,853
Gene and Glenn	1,754
Boswell Sisters	1,748
Baron and Sharlie	1,599
Molasses and January	1,240
Sanderson and Crumit	1,003
Maple City Four	1,001
Landt Trio and White	989
Easy Aces	910
Vic and Sade	800
Marian and Jim	777
Lum and Abner	763
Tom, Dick and Harry	750
Baker and Bottle	743
Betty and Bob	666
Don Hall Trio	539
Elsie Hitz and Nick Dawson	474
Clara, Lu and Em	463
Revelers Quartet	401
Mac and Bob	389
Al and Pete	374
Pratt and Sherman	374
East and Dumke	332
Ed Wynn and Graham	
McNamee	264
Eton Boys	241
Hoofinghams	237
Goldbergs	220
Lasses and Honey	210
Bill and Ginger	202
Tom and Don	189
Fray and Braggiotti	183
Reis and Duon	166
Breen and De Rose	152
Fred Allen and Portland Hoffa	143
Gail and Dan	124
Allen and Fennelly	114
Asher and Little Jimmie	104

Suitable awards will be made to the star who polls the greatest number of votes, and to the leaders in the other three groups.

All entertainers, orchestras, programs and teams that have been on the air since October 1, 1933, are eligible.

Balloting closes June 1, 1934. Awards will be announced as soon thereafter as results can be verified.

A ballot has been provided on this page, convenient in size for pasting on a one-cent postcard. Send in your vote now!

## Favorite Star's Official Ballot

- My favorite radio performer is: \_\_\_\_\_
- My favorite orchestra is: \_\_\_\_\_
- My favorite program is: \_\_\_\_\_
- My favorite radio team is: \_\_\_\_\_

There are \_\_\_\_\_ in my family. I own my home \_\_\_\_\_; rent a house \_\_\_\_\_; rent an apartment \_\_\_\_\_ (number)

I own my own car \_\_\_\_\_ I do not own a car \_\_\_\_\_ My radio is \_\_\_\_\_ years old and is a \_\_\_\_\_

I am checking the type of radio program that I like best: Popular Musical \_\_\_\_\_; Classical Musical \_\_\_\_\_; Comedy \_\_\_\_\_; News \_\_\_\_\_; Dramatic sketch \_\_\_\_\_; Lecture \_\_\_\_\_; Religious \_\_\_\_\_; or \_\_\_\_\_

MY NAME IS: \_\_\_\_\_  
Mr. \_\_\_\_\_  
Mrs. \_\_\_\_\_  
Miss \_\_\_\_\_

I LIVE AT: \_\_\_\_\_ (Street and number) \_\_\_\_\_ (City and State)

Your vote will not be invalidated by failure to answer all the questions in this ballot. You need not repeat any answers to these questions.

Mail your ballot to Star Election Tellers, c/o RADIO GUIDE, 423 Plymouth Court, Chicago, Ill. This convenient size will allow the ballot to be pasted on a one-cent postcard.

157 CASH PRIZES AWAIT PUZZLE WINNERS—SEE LAST PAGE





# THE VOICE OF THE LISTENER



This department is solely for the use of readers. It is offered as a means of providing you with a place in which to voice your opinions on radio. You are at liberty to express freely so LET'S ALL GET TOGETHER AND TALK THING OVER. Because it is a public forum you can air your opinions, your criticisms and your suggestions. You are cordially invited to contribute and urged to send in your photograph when writing. You have a right to be seen as well as heard. RADIO GUIDE, in conducting this feature for the readers, assumes no responsibility for returning your photographs but will be as careful as possible with them. As many pictures will be used as is possible. Letters are used in the order of their receipt. Failure to send a photograph WILL NOT BAR YOUR LETTER from publication.

## One, Ed Can't Wynn

Hamilton, Ohio

Dear VOL:

I am a faithful radio listener fond of good, sensible music and not the crazy stuff one hears. I like good jokes such as we hear on the Chase and Sanborn hour with Eddie Cantor. I think he is swell!



Geneva Fuhrman

Also the Bakers' hour with Joe Penner is a pleasing one, but I don't go so much for Ed Wynn on the Fire Chief program. It would be all right if they wouldn't laugh so much at their own jokes. Thanks to the Mills Brothers for really good entertainment but I don't hear them as much as I used to.

We generally have good plays and stories, so why don't advertisers adopt the plan of presenting their advertising in little acts or plays? Then it wouldn't be necessary to spoil programs to do their selling.

Geneva Fuhrman

## A Capital Idea

Washington, D. C.

Dear VOL:

I am writing this letter just to exemplify the rivalry between the two big networks. For instance there is the case of Eddie Duchin and his orchestra.

They have a commercial program on NBC. Eddie is a CBS artist but it seems that due to the fact that his commercial is on the rival network, CBS has ceased to broadcast his dance programs. And this has caused me to miss one of my favorite orchestras. I cannot hear Duchin on his commercial program because I am at work.

I will certainly welcome the day when the two networks will forget their competition and give radio listeners a fairer chance.

Lovell L. Cyrus

## More Bing; Less Mills

Knoxville, Tenn.

Dear VOL:

This being my first letter to RADIO GUIDE, I would like to say a word or two about the Bing Crosby programs on Monday nights. I think that Bing does not have enough time on the air, singing only three or four songs on a half-hour program. That is not enough.



Joe Bolinger

I would suggest leaving the Mills Brothers off the Monday night programs and permitting Bing to sing more frequently. It certainly would be more pleasing for the many people who just tune in the program to hear him and listen to the quartet because they have no alternative.

Being a lover of Fred Waring's orchestra, I think that Fred is slowly getting away from his old way of entertaining. The programs which he put on when he first came on the Thursday night programs were a lot better than his present ones, I think.

Joe Bolinger

## Spot Marks the Ex

New York, N. Y.

Dear VOL:

In a recent issue of your much appreciated magazine, I was rather shocked by the comment about Peggy Rich. Your correspondent seemed to be all wrought up just because Peggy Rich was in the spotlight for a while. I can't see that it makes a great deal of difference if a girl has been a little unfortunate in her marital ventures, so long as she has talent to offer and her private affairs do not intrude on her presenting it. The fact that she is the ex-wife of Freddy Rich or anybody else doesn't enter into her merit as an entertainer and I am pretty angry that you permitted the comments on her personal hostilities to creep into the columns of a paper on which so many depend for information and agreeable reading.

Bertha Manheim

## Canned Music

Detroit, Mich.

Dear VOL:

May I do a little canning in your column? Perhaps you are wondering just what I mean by that and naturally I am glad to explain myself just to see if you and the readers do not think the idea has possibilities.

Fruits can be kept in good condition for years by being canned, dried or frozen. Well, then, why can't the same methods be used to preserve comedians and crooners for future generations?

In several thousand years when comedians and crooners are extinct, the race that inhabits the earth then will either commend or condemn us for resorting to this idea of mine. Conversations like the following will be prevalent:

Pa: "Ma, open up a can of Cantor tonight."  
Ma: "Aw, Pa. I like Jack Pearl better."  
Sis: "I'd rather have a package of Rudy Vallee."

And so on down the line with each member of the family demanding satisfaction of his own particular taste.

Manual Brown



Manual Brown

## Reducing the Prophet

Kenosha, Wis.

Dear VOL:

This is the first time I've written to your column although I've been tempted many times to answer some of those "think-they're-wise" birds. But today temptation got the best of me and before I get through it's going to get the best of someone else. For instance, take "Bill, the Prophet."

The "prophet" talks about Jan Garber's band improving with every broadcast and I agree with him. If he hadn't improved since I last heard him he wouldn't be broadcasting now. He also says that Guy Lombardo isn't improving and let me tell him this. Before Garber's band can be compared to Lombardo's they will certainly have to improve and learn to keep saxophones and trumpets playing in tune.

In the second place I never heard them come out with one arrangement that could compare with Lombardo's. And those are the things that make an orchestra. And a last warning to the "prophet!" Before you criticize any radio artist, be sure you know what's wrong.

V. Parise

## Analyzing the Vote

Princeton, N. J.

Dear VOL:

I should like to make a few comments on Miss June Roy's letter in a recent issue of the GUIDE. It must be remembered that Wayne King's orchestra is not only heard through NBC-CBS but is also featured on WGN eleven times a week. A large number of this maestro's votes come from the midwestern states where people can and do listen to the great WGN features, Garber, Kemp, McCoy (passe), Burnett, Cole, etc.

There are 4,955 votes from Illinois, Wisconsin, Iowa and Indiana. This says nothing about New York's 1,289 votes, a goodly number which I would be willing to bet comes from the central and northwestern part of the state where WGN is easily picked up. Over half, then, of those received within that week did not have to consider Lady Esther at all.

None of us down here, so far as I know, like Wayne King best; we all esteem him but Jan Garber and Hal Kemp rank higher as do several others. We cannot see why Delaware is the only state to support Glen Gray's band or why the Royal Canadians are not more popular. I cannot see why Earl Burnett doesn't grab off at least a few hundred votes.

Ben Bernie and Rudy Vallee and Fred Waring; their orchestras, or at least the first two are for older people who have neither time nor inclination to hear the favorites of their children. Waring is versatile and distinctive but why in the first five by such a margin?

A. R. D.

## Reviewing the Stars

Evansville, Ind.

Dear VOL:

Thus far I have seen no letters from Evansville. Here are a few of my impressions of my favorite stars of Radioland, who, I note, are also highly regarded by other listeners.



Carmenetta Stephens

Ben Bernie: The Ace of Music; favorite of many; a wise, witty versatile performer, and a marvelous instructor. Ben's jokes are neither wet or dry but enough of both to be very funny.

Joe Penner: King of Comedy; none better; smart, silly, sympathetic, clever and the perfect comedian. One saying of his is enough to start hilarious, exhilarating uproar.

Jack Pearl: Jack of Comedy; no bigger liar ever lived or ever will live.

20,000 Years in Sing Sing: Different and entertaining. Warden Lewis E. Lawes is the only man who seems to understand the true ways of prisoners.

March of Time: Educational and interesting.

Voice of Experience: A friend and adviser to all the helpless, poor and needy.

Lowell Thomas, Boake Carter: News and still more news. Neither is better than the other.

Walter Winchell: Many throw brick-bats but here's a bouquet. He sees all, knows all and tells all. May he save at least one of his orchids for himself.

Burns and Allen: Crazier than crazy.

Olsen and Johnson: Marvelous actors and a perfect team.

And let it be clear these are just a very few of my favorites. Radio affords them all.

Carmenetta Stephens

## Creating the Customer

Waubun, Minn.

Dear VOL:

Radio is one of the most educational and enjoyable inventions ever made, with one exception. That is the children's programs. I'm not an old maid as you might suppose but a 20-year-old girl going to school and taking care of a ten-year-old cousin.



Maryon L. Davis

From the time she gets home from school at four until her bedtime at nine, she is glued to the radio, turning from one gruesome, howling, impossible thing to another. True they are supposed to be fairy tales but how many children are there who don't take everything for granted?

Every one of these programs closes with the advice that the sponsor's product is ideal for nervous children. I do not charge that the products are not good, but can these programs wherein the time is taken up with kids fighting their way through snow storms or being chased by spies, possibly be good for nervous children?

Maryon L. Davis

## From Patsy to Pat

Milwaukee, Wis.

Dear VOL:

Since this is the orchid sending season here's a whole bunch to a real singer and grand person, Mr. Pat Kennedy, the Unmasked Tenor. As Ben Bernie's soloist he was marvelous; as "Doc" Kennedy on his present program he is a star in his own right. Wait and see, in a few months, he'll be the toast of the entire nation. Why? Because he can do any kind of a song from an Irish ballad to such numbers as the "Boulevard of Broken Dreams" and because he is always just a human being.

Patsy Pent

## Oh, Fay Can You See?

Decatur, Ill.

Dear VOL:

I've just finished reading this week's installment of "What Rudy Vallee Never Told," by his former secretary, in RADIO GUIDE, and my blood is boiling. It's certainly the woman who pays in this case. Just because Fay wanted pretty clothes, a dainty room and some fun, a starched and ironed-out secretary who is in love with Mr. Vallee (you can read it between the lines) blames her.



Ruth Montgomery

Goodness, couldn't the couple afford two bedrooms? One for the master and his black and oxford-gray suits, white shirts and gloomy ties; and one a pink and white cloud for the mistress? Can't they see that they're both a couple of fools?

Life's too short to carry on like two spoiled kittens. How about a white cottage with green shutters, flowers, a pink and blue nursery and a couple of chubby pink arms and two blue eyes? Then, too, pink and blue checked gingham is very effective for kitchen aprons.

Ruth Montgomery

WHY NOT WIN YOUR SHARE OF CASH?—SEE LAST PAGE



## HOW "SUDDEN LADY" DORIS WON ALICE FAYE'S PLACE

THAT in the first street door, he had a chance to escape. He was not in the

The last opportunity for Mrs. Cohen to appear on the show was on the 19th of May, 1967, when she was 74 years old. She had been in the hospital for three weeks, and she was very weak. She had been in the hospital for three weeks, and she was very weak. She had been in the hospital for three weeks, and she was very weak.

The young man, who was a little over two  
months old, was approached by the lady who  
she was a little over two months old. When  
the young man was a little over two months  
old, he was a little over two months old.

A ... ..  
... ..  
... ..

She is as tall as I am, and her Valley's wavy  
brown hair is just as long as mine, and pretty Alice  
Lyle.

An extraordinary scene, related by a well-known  
 English writer, is going for Deeds and her alliance with  
 R. C. Vignoe. The story was told to the editor of Deeds  
 pled and begged to the point that she had had her  
 signature on the contract, and so was, that he gave it  
 to her.

Here, too, the estimate appears to be a true fact.

[illegible]

She is a very lovely girl. I'll be so glad to see her soon. I'll be so glad to see her soon. I'll be so glad to see her soon.

Ruby Voth is a 200 lb. and when you try to get her to stop, not her, there you will see, that after a few moments she is deep in a hole of physics. And you just get her back on the track.

[illegible]

But I'll give you every thing  
I have - the best that we can keep now  
and I'll be glad to see you.

... and the singer  
... except the little  
... of ...

So, I said, I've always been my  
woman to replace the stolen jewelry  
I've received for her. She said they  
are not in danger.

A [redacted] of [redacted] 320 a box came from one of [redacted] most exclusive [redacted] [redacted] I was the bank conf.

I did not know her, so she  
 do not be sorry extended when she  
 should her or any advantage

When interviewers ask her what her favorite thing to do is, Dorey won't tell them. "It sounds like I sounds too much like a potter," she says. And it is, at that point too much so, says housework!

# WHAT RUDY NEVER TOLD

[illegible]

1. The first part of the document is a list of names and their corresponding addresses. The names are: John Doe, Jane Smith, and Mr. Brown. The addresses are: 123 Main St, New York, NY 10001; 456 Elm St, New York, NY 10002; and 789 Oak St, New York, NY 10003.

It is also possible that the results of the present study may be due to the method of the survey.

By His Former Secretary

Felt NDS at car. When I asked her if she was  
 going to work on Saturday, she said she would, and  
 she was. I asked her how she felt. She said she was her-  
 self, we were all the same.

Next time I was told get her troop out. But she was so young, all of us were a generation older than her. I was very certain that women were not made for this kind of thing. They wouldn't think of going to the front.

St. Mark's, the Ca' d'Oro and other  
Low Venetian palaces, is the heart of the scene in picture  
studios that will center in Hollywood. Most  
children are the faces of their parents, and  
at the time of the picture they are all  
at the same time of the picture, and at one  
time of the picture.

So when we were put in a room about five years ago we easily noticed a contrast from Matterson, who Matterson said, "She was, I have heard, extremely beautiful and talented. If she had been I think she would have been quite famous."

...the ... and properly  
... at the time  
... the ...  
... the ...  
... the ...  
... the ...  
... the ...  
... the ...  
... the ...

[illegible]

In the morning, the men  
 went to the field. The  
 women went to the  
 field. The children  
 went to the field.

...the ... was the ... that ... and ... that ...

...to the ... of ... is a ...  
... and ...  
... to the ...  
... and ...  
... as ...  
... the ...

As a young woman he married  
 Mrs. [redacted] in the [redacted] [redacted] [redacted]

Reddy, this is the end of the road. I  
propose to own up to it, to say  
to the world why he is the way  
he is, and let the world know.

And unlike my friends, I like to be friends easily. Two friends after you are introduced to him, no matter what your previous relationship was, he is his biggest brother and supporter. I have a tendency to stay that way and if the A vs. A like case comes to trial, I stay with the pure completely to his side. And I see ~~as~~ with the realization of the fact that in New York State no women are permitted to sit on the

body is completely disarranged. And this is a natural tendency of us, no more. Real cuts in lunch room prices, for instance, would mean that a cab could hardly go to every place now and then in the orchestra line and other musical and theatrical at the same place. In connection with this, it is to be felt that one can hardly think of paying for a ticket with national New England money. It is necessary to a sure thing and a loss for the manager. In any way he gets

Movie fan and scholar. Moves and radio. He says, "I suspect that we are this year carrying an especially heavy load with him. I can't be sure. He is an expert photographer and has done a great deal of research in the world and protection of several pictures. He is devoted to



Doris  
Roach is the ju-  
nior who succe-  
ed Alice Faye  
as the first ad-  
vance on Bud,  
Valer's program.  
Contrary to his  
reports the croo-  
ning handmaster  
sought her out  
the professional as  
socialion is doubly  
valuable to her be-  
cause she did  
not take too  
initiative

[illegible]

Only a few cameras are used in No. 22 Central Park Ave. - the so-called peep-hole cameras and

At the same time, the United States and scientific communities have been working to reduce the number of nuclear weapons in the world. The United States has been working to reduce its own nuclear arsenal, while the Soviet Union has been working to reduce its own. The NRC is also working to ensure that the nuclear industry is safe and secure, and that the public is protected from the risks of nuclear power.

[illegible]

It is possible to find an old friend who has been away for a long time and who has been very busy and who has been very busy and who has been very busy.

[illegible]

DON'T MISS \$10,000.00 IN CASH—SEE LAST PAGE



## Network Programs Used Only

$\frac{d}{dt} \left( \frac{\partial L}{\partial \dot{x}} \right) = \frac{\partial L}{\partial x}$



NIGHT

WOWO—Sport highlights

## WDS WOC WHO WIA WAB WEN

# NEW LOW PRICES GOOD YEAR Firestone • Goodrich U.S. AND OTHERS LOWEST PRICES ON EARTH



**FREE! TIRE**

When Each Order  
For 2 Tires—  
We'll Free Payment  
Plan of Your  
Choice

## TIRE USERS

12	15	18	20	22	24	26	28	30	32	34	36	38	40	42	44	46	48	50	52	54	56	58	60	62	64	66	68	70	72	74	76	78	80	82	84	86	88	90	92	94	96	98	100																																																																																																																																																																																																																																																																																											
1.15	1.25	1.35	1.45	1.55	1.65	1.75	1.85	1.95	2.05	2.15	2.25	2.35	2.45	2.55	2.65	2.75	2.85	2.95	3.05	3.15	3.25	3.35	3.45	3.55	3.65	3.75	3.85	3.95	4.05	4.15	4.25	4.35	4.45	4.55	4.65	4.75	4.85	4.95	5.05	5.15	5.25	5.35	5.45	5.55	5.65	5.75	5.85	5.95	6.05	6.15	6.25	6.35	6.45	6.55	6.65	6.75	6.85	6.95	7.05	7.15	7.25	7.35	7.45	7.55	7.65	7.75	7.85	7.95	8.05	8.15	8.25	8.35	8.45	8.55	8.65	8.75	8.85	8.95	9.05	9.15	9.25	9.35	9.45	9.55	9.65	9.75	9.85	9.95	10.05	10.15	10.25	10.35	10.45	10.55	10.65	10.75	10.85	10.95	11.05	11.15	11.25	11.35	11.45	11.55	11.65	11.75	11.85	11.95	12.05	12.15	12.25	12.35	12.45	12.55	12.65	12.75	12.85	12.95	13.05	13.15	13.25	13.35	13.45	13.55	13.65	13.75	13.85	13.95	14.05	14.15	14.25	14.35	14.45	14.55	14.65	14.75	14.85	14.95	15.05	15.15	15.25	15.35	15.45	15.55	15.65	15.75	15.85	15.95	16.05	16.15	16.25	16.35	16.45	16.55	16.65	16.75	16.85	16.95	17.05	17.15	17.25	17.35	17.45	17.55	17.65	17.75	17.85	17.95	18.05	18.15	18.25	18.35	18.45	18.55	18.65	18.75	18.85	18.95	19.05	19.15	19.25	19.35	19.45	19.55	19.65	19.75	19.85	19.95	20.05	20.15	20.25	20.35	20.45	20.55	20.65	20.75	20.85	20.95	21.05	21.15	21.25	21.35	21.45	21.55	21.65	21.75	21.85	21.95	22.05	22.15	22.25	22.35	22.45	22.55	22.65	22.75	22.85	22.95	23.05	23.15	23.25	23.35	23.45	23.55	23.65	23.75	23.85	23.95	24.05	24.15	24.25	24.35	24.45	24.55	24.65	24.75	24.85	24.95	25.05	25.15	25.25	25.35	25.45	25.55	25.65	25.75	25.85	25.95	26.05	26.15	26.25	26.35	26.45	26.55	26.65	26.75	26.85	26.95	27.05	27.15	27.25	27.35	27.45	27.55	27.65	27.75	27.85	27.95	28.05	28.15	28.25	28.35	28.45	28.55	28.65	28.75	28.85	28.95	29.05	29.15	29.25	29.35	29.45	29.55	29.65	29.75	29.85	29.95	30.05	30.15	30.25	30.35	30.45	30.55	30.65	30.75	30.85	30.95	31.05	31.15	31.25	31.35	31.45	31.55	31.65	31.75	31.85	31.95	32.05	32.15	32.25	32.35	32.45	32.55	32.65	32.75	32.85	32.95	33.05	33.15	33.25	33.35	33.45	33.55	33.65	33

ADDRESS \_\_\_\_\_  
NAME \_\_\_\_\_

MAIL  
COUPON



# Monday, March 19

## MORNING

**8:00 A.M.**  
NBC—Breakfast Club dance orchestra WJZ WMAQ

CBS—Ann Arrar and the Three Naturalists WABC WJZ WMAQ

NBC—Morning News dance orchestra WEAF WJZ WMAQ

KMOX—Morning News dance orchestra WJZ WMAQ

WBBM—Morning News dance orchestra WJZ WMAQ

WCCO—Morning News dance orchestra WJZ WMAQ

WDAF—Morning News dance orchestra WJZ WMAQ

WGN—Morning News dance orchestra WJZ WMAQ

WIND—Morning News dance orchestra WJZ WMAQ

WJZ—Morning News dance orchestra WJZ WMAQ

WLS—Morning News dance orchestra WJZ WMAQ

WOWO—Morning News dance orchestra WJZ WMAQ

WTMJ—Morning News dance orchestra WJZ WMAQ

**8:15 A.M.**  
CBS—Morning News dance orchestra WJZ WMAQ

NBC—Morning News dance orchestra WJZ WMAQ

KMOX—Morning News dance orchestra WJZ WMAQ

WBBM—Morning News dance orchestra WJZ WMAQ

WCCO—Morning News dance orchestra WJZ WMAQ

WDAF—Morning News dance orchestra WJZ WMAQ

WGN—Morning News dance orchestra WJZ WMAQ

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WJZ—Morning News dance orchestra WJZ WMAQ

WLS—Morning News dance orchestra WJZ WMAQ

WOWO—Morning News dance orchestra WJZ WMAQ

WTMJ—Morning News dance orchestra WJZ WMAQ

**8:35 A.M.**  
NBC—Morning News dance orchestra WJZ WMAQ

KMOX—Morning News dance orchestra WJZ WMAQ

WBBM—Morning News dance orchestra WJZ WMAQ

WCCO—Morning News dance orchestra WJZ WMAQ

WDAF—Morning News dance orchestra WJZ WMAQ

WGN—Morning News dance orchestra WJZ WMAQ

WIND—Morning News dance orchestra WJZ WMAQ

WJZ—Morning News dance orchestra WJZ WMAQ

WLS—Morning News dance orchestra WJZ WMAQ

WOWO—Morning News dance orchestra WJZ WMAQ

WTMJ—Morning News dance orchestra WJZ WMAQ

WJZ—Morning News dance orchestra WJZ WMAQ

**10:00 A.M.**  
NBC—Morning News dance orchestra WJZ WMAQ

CBS—Morning News dance orchestra WJZ WMAQ

KMOX—Morning News dance orchestra WJZ WMAQ

WBBM—Morning News dance orchestra WJZ WMAQ

WCCO—Morning News dance orchestra WJZ WMAQ

WDAF—Morning News dance orchestra WJZ WMAQ

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WLS—Morning News dance orchestra WJZ WMAQ

WOWO—Morning News dance orchestra WJZ WMAQ

WTMJ—Morning News dance orchestra WJZ WMAQ

**10:15 A.M.**  
NBC—Morning News dance orchestra WJZ WMAQ

CBS—Morning News dance orchestra WJZ WMAQ

KMOX—Morning News dance orchestra WJZ WMAQ

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WLS—Morning News dance orchestra WJZ WMAQ

WOWO—Morning News dance orchestra WJZ WMAQ

WTMJ—Morning News dance orchestra WJZ WMAQ

**10:30 A.M.**  
NBC—Morning News dance orchestra WJZ WMAQ

CBS—Morning News dance orchestra WJZ WMAQ

KMOX—Morning News dance orchestra WJZ WMAQ

WBBM—Morning News dance orchestra WJZ WMAQ

WCCO—Morning News dance orchestra WJZ WMAQ

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WJZ—Morning News dance orchestra WJZ WMAQ

WLS—Morning News dance orchestra WJZ WMAQ

WOWO—Morning News dance orchestra WJZ WMAQ

WTMJ—Morning News dance orchestra WJZ WMAQ

## HIGH SPOT SELECTIONS FOR THE DAY

2:00 p.m.—Radio Guild Dances The Musician NBC WMAQ  
6:00 p.m.—George G. Johnson in person with his orchestra NBC WENR  
7:00 p.m.—Side Show Comedy Southerly music NBC WLS  
7:30 p.m.—Bing Crosby, Miss Brothers and Carol Lerner's orchestra CBS WBBM  
7:30 p.m.—Barbara Crooks, tenor William Davis orchestra NBC WMAQ  
8:00 p.m.—Minnie Show Gene A. and Sue Parsons, Duke Maple City Four quartet, Harry Koger band director NBC WLS  
8:15 p.m.—Fray and Baggum piano duo CBS WCCO  
8:30 p.m.—Ex-Lux presents The Big Show Florence Reed (Charles Judet Gertrude Nesen, Isham Jones orchestra) CBS WBBM  
8:30 p.m.—Ship of Day Captain Debut NBC WMAQ  
9:00 p.m.—Carnation Contented Hum, Pickard Family Morgan Eastman's orchestra NBC WMAQ

**11:35 A.M.**  
WGN—Morning News

**11:40 A.M.**  
WBBM—Morning News

**11:45 A.M.**  
WCCO—Morning News

**11:50 A.M.**  
WBBM—Morning News

**11:55 A.M.**  
WGN—Morning News

**12:00 P.M.**  
WBBM—Morning News

**12:05 P.M.**  
WCCO—Morning News

**12:10 P.M.**  
WBBM—Morning News

**12:15 P.M.**  
WGN—Morning News

## AFTERNOON

**12:00 Noon**  
NBC—Morning News

**12:05 P.M.**  
CBS—Morning News

**12:10 P.M.**  
KMOX—Morning News

**12:15 P.M.**  
WBBM—Morning News

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WBBM—Morning News

**3:50 P.M.**  
WGN—Morning News

**3:55 P.M.**  
WBBM—Morning News

**4:00 P.M.**  
WCCO—Morning News

Radio's Greatest  
Contest Of All  
**157**  
CASH PRIZES!  
See Last Page



No an experimental but fully tested many  
acres apart over 5000 have exception since  
triple the volume over regular inside articles  
on many via guaranteed for 5 years 100% satis-  
faction and drivers extra for same possession.











# Wednesday, March 21

## MORNING

**8:00 A.M.**  
**NBC**—Morning Chef WJZ WLW  
**CBS**—  
**NBC**—  
**KMOX**—  
**KYW**—  
**WBBM**—  
**WCCO**—  
**WDAF**—  
**WGN**—  
**WIND**—  
**WJZ**—  
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**WMAQ**—  
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**WTMJ**—

**8:15 A.M.**  
**NBC**—  
**CBS**—  
**WHAAS**—  
**WIND**—  
**WJZ**—  
**WLS**—  
**WTAM**—

**8:30 A.M.**  
**NBC**—  
**CBS**—

**8:45 A.M.**  
**NBC**—  
**KMOX**—  
**WJZ**—  
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**WMAQ**—  
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**WTMJ**—

**9:00 A.M.**  
**NBC**—  
**CBS**—  
**WHAAS**—  
**WIND**—  
**WJZ**—  
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**WTAM**—  
**WTMJ**—

**9:15 A.M.**  
**NBC**—  
**CBS**—  
**WHAAS**—  
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**9:30 A.M.**  
**NBC**—  
**CBS**—  
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**9:45 A.M.**  
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**CBS**—  
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**10:00 A.M.**  
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**CBS**—  
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**10:15 A.M.**  
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**10:30 A.M.**  
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**10:45 A.M.**  
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**11:00 A.M.**  
**NBC**—  
**CBS**—  
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**11:15 A.M.**  
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**WOWO**—  
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**11:30 A.M.**  
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## HIGH SPOT SELECTIONS FOR THE DAY

12:15 p.m.—Kay Francis interviewed by Louella Parsons CBS WBBM  
 7:00 p.m.—Jack Pearl, the Baron, Cliff Hall, Val Spender or hebra, NBC WMAQ.  
 7:30 p.m.—Albert Sinding violinist CBS WBBM  
 8:00 p.m.—Raymond Knight's Cyphers, NBC WLS  
 8:15 p.m.—Thea Carter, Gene Raymond, quartet or hebra, NBC WMAQ.  
 8:30 p.m.—John Carson, Theme, cartoon, William Day, hebra, NBC WENH.  
 8:45 p.m.—Bobby and Ann, Guy Lombardo, CBS WBBM  
 9:00 p.m.—Fred Astaire, Revue, Eddie Grier's orchestra, NBC WMAQ  
 9:15 p.m.—O. G. Hay, Ted Fenton's orchestra, the, Dick Powell, M.C. CBS WBBM  
 9:30 p.m.—Em. S. an. columnist, Frances Langford, Three Scamps, Vincent Lopez, NBC WMAQ  
 10:00 p.m.—New Lucas, Freddie Rich's orchestra, CBS WIND

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## (SATURDAY CONTINUED)

**4:45 P.M.**  
 CBS—Dell Campo, Chilean tenor; WABC WHAS  
 KMOX WBBM WCCO  
 NBC—Little Orphan Annie, childhood playlet;  
 WJZ WLW  
 KYW—Harold Bean, soloist  
 WENR—"Grandpa Burton," Bill Baar (NBC)  
 WGN—Jane Carpenter, pianist  
 WIND—Art Jones, tenor  
 WJJD—Bob Atcher, Kentucky Mountain Minstrel  
 WOWO—AOM Time Religion

**5:00 P.M.**  
 NBC—Al Pearce and his gang, variety program;  
 WJZ WENR WKBF  
 CBS—Meet the Artist, interviews; WABC WHAS  
 WCCO WBBM  
 NBC—Xavier Cugat's Orchestra; WEAF WOC  
 WHO  
 KMOX—The Old Apothecary  
 KYW—Personalities in Paint  
 WDAF—Songs You Can't Forget  
 WGN—Make Believe Melody Land  
 WIND—Youngsters' Club  
 WLW—Jack Armstrong, sketch  
 WMAQ—Carlos Molina's Orchestra  
 WTMJ—"Our Club"

**5:15 P.M.**  
 CBS—Voice of Romance; Tommy McLaughlin,  
 baritone; Ted Black's Orchestra; WABC  
 WCCO WHAS WBBM  
 NBC—Xavier Cugat's Orchestra; KYW WDAF  
 KMOX—The Harmonettes  
 WGN—Tip Top Circus, sketch  
 WIND—Bob Atcher, songs  
 WLW—Joe Emerson, Bachelor of Song  
 WOWO—Studio Program  
 WTAM—Merle Jacobs' Orchestra  
 WTMJ—Chloe, the friend of all children

**5:30 P.M.**  
 CBS—Frederic William Wile, "The Political Sit-  
 uation in Washington Tonight"; WABC  
 NBC—Richard Himber's Orchestra; WEAF WMAQ  
 CBS—Jack Armstrong, All American Boy; WBBM  
 KMOX WCCO  
 KYW—Uncle Bob's Curb-is-the-Limit Club  
 WDAF—Service Reports; Sports Reporter  
 WENR—Organ Melodies  
 WFBM—Marimba Band  
 WGN—Dick Hayes and Organ  
 WHAS—Happy Jack Turner  
 WIND—Hungarian Air Theater  
 WKBF—Twenty Fingers of Harmony (NBC)  
 WLW—Bob Newhall, "Mail Pouch Sportsman"  
 WOC-WHO—Jack Armstrong, sketch  
 NTAM—Supper Show  
 WTMJ—Bunk House Opera

**5:45 P.M.**  
 CBS—Richard Himber's Orchestra; WDAF WOC  
 WHO  
 CBS—George Sherman's Orchestra; WFBM WHAS  
 WCCO WIND  
 NBC—Little Orphan Annie, childhood playlet;  
 WENR WGN WKBF  
 KMOX—Organ Melodies  
 WBBM—The Wanderers' Quartet; Terry Hayes,  
 contralto  
 WLW—Changes in Sounds and Forms of Words  
 WMAQ—Travel Talk  
 NTAM—The Youth and his Future

**5:55 P.M.**  
 KMOX—Sports Reporter  
 WOC-WHO—Sports Review

## NIGHT

**6:00 P.M.**  
 CBS—John Herrick, baritone; WJZ WKBF  
 CBS—Elder Michael's Congregation; WABC  
 WCCO

**6:15 P.M.**  
 NBC—Three Scamps; WEAF WDAF WOC WHO  
 WMAQ  
 KMOX—"Four Shamrocks," male quartet; Or-  
 chestra

KYW—Pinto Pete  
 WBBM—Rhubarb Red and Sunny Joe, hillbillies  
 WENR—What's the News  
 WFBM—Medical Association Bulletin  
 WGN—Tony D'Orazi  
 WHAS—Dinner Concert  
 WIND—German Hour  
 WJJD—Pickard Family  
 WLW—Boss Johnston with Musical Varieties  
 WTAM—Ned Parrish's Orchestra  
 WTMJ—Heinies' Grenadiers

**6:15 P.M.**  
 NBC—A Religion in the News; Dr. Stanley Ilgh;  
 WEAF WDAF WKBF  
 KYW—The Globe Trotter  
 WBBM—Pat Flanagan's Sports Review  
 WENR—Chuck and Ray  
 WFBM—Pirate Club  
 WGN—Ensemble Music  
 WJJD—Fred Beck, organist  
 WMAQ—Gene and Glenn, comedy sketch  
 WOC-WHO—Rex Pismo Duo  
 WTAM—"Our City," talk

**6:25 P.M.**  
 KYW—Pinto Pete  
 WENR—Sports Reporter

**6:30 P.M.**  
 CBS—Martha Mears, contralto; WEAF WDAF  
 WENR WKBF  
 CBS—American Mixed Quartet; WBBM WHAS  
 WFBM

**6:45 P.M.**  
 NBC—F.O.B. Detroit; Speaker; Benny Kyte's Or-  
 chestra; WJZ WMAQ  
 KMOX—St. Louis Civic Band  
 WCCO—Northwest Economic Council  
 WGN—Sports Reporter  
 WIND—Polish Hour  
 WJJD—Twilight Reflections  
 WLW—Paul Pearson's Orchestra  
 WOC-WHO—Hymn Sing

**6:45 P.M.**  
 NBC—Jules Lande, troubadour of the violin;  
 WEAF WTAM WMAQ WKBF  
 CBS—Isam Jones' Orchestra; WABC WHAS  
 WCCO  
 WBBM—Louis Panico's Orchestra  
 WDAF—Questions and Answers  
 WFBM—Cowboys  
 WGN—Tom, Dick and Harry  
 WJJD—Ben Kanter, songs  
 WLW—Dr. Glenn Adams, dog talk

**6:55 P.M.**  
 WBBM—U. S. School of Music

**7:00 P.M.**  
 NBC—Art in America; Guest Speakers: WJZ  
 WMAQ WKBF  
 CBS—"Forty-Five Minutes in Hollywood"; WABC  
 WBBM KMOX WCCO  
 NBC—Night Dream Hour; U. S. Marine Band;  
 Capt. Taylor Branson, conducting; WEAF  
 WDAF WTAM

KYW—Borino's String Ensemble  
 WENR—Studio Program  
 WFBM—Bohemians  
 WGN—Concert Ensemble  
 WHAS—Happy Jack Turner  
 WIND—The Happy Family  
 WJJD—Pickard Family  
 WLS—Ferris Barn Dance Jubilee  
 WLW—The Big Show  
 WOC-WHO—Barn Dance Frolic  
 WTAM—Pinkie Hunter's Orchestra  
 WTMJ—Dance Orchestra

**7:15 P.M.**  
 WGN—Lawson Glee Club  
 WHAS—Greater Louisville Ensemble

**7:20 P.M.**  
 NBC—The Cavaliers, male quartet; WJZ WMAQ  
 WKBF  
 KYW—Night Dream Hour (NBC)

**7:30 P.M.**  
 NBC—Under the Bridges of Paris; Soloists; Or-  
 chestra; WJZ WKBF  
 WGN—Hal Kemp's Orchestra  
 WIND—Hot Stove League  
 WMAQ—Dan Russo's Orchestra  
 WOWO—Studio Program  
 WTAM—Ned Parrish's Orchestra  
 WTMJ—Echa Z. Polski

**7:45 P.M.**  
 CBS—Billy Hillpot and Scrappy Lambert, songs;  
 Nat Shilkret's Orchestra; WABC WBBM  
 KMOX WHAS WFBM WCCO WOWO  
 WIND—The Scintillators

**8:00 P.M.**  
 NBC—House Party; Donald Nevis, tenor; Frances  
 Langford, contralto; Arthur Boran, im-  
 personator; Brad Browne; Rhythm Girls; Me-  
 lo-dy Boys; Don Voorhees' Orchestra; WEAF  
 WTAM WLW WMAQ WDAF  
 NBC—Arlene Jackson, songs; Harold Stern's  
 Orchestra; Guest Stars: WJZ KYW WKBF  
 CBS—Philadelphia Studio Orchestra; Sylvan Lev-  
 in, conductor; WABC WHAS KMOX WCCO  
 WBBM WFBM WOWO  
 WGN—Daring Sisters  
 WIND—Don Kirkham's Orchestra  
 WLS—The Westerners, Songs of the Range  
 WTMJ—Dance Orchestra

**8:15 P.M.**  
 CBS—Alexander Woodcott, "The Town Crier";  
 WABC WHAS WCCO WFBM WIND KMOX  
 WBBM—Henry Busse's Orchestra  
 WGN—Concert Ensemble  
 WLS—Pathfinder Revue  
 WOWO—Sport Highlights

**8:30 P.M.**  
 NBC—Eddie Duchin's Orchestra; WJZ WLS  
 CBS—George Jessel; Vera Van; Eton Boys;  
 Freddie Rich's Orchestra; WABC WHAS  
 KMOX WBBM WFBM  
 NBC—Beatrice Fairfax, dramatizations; WEAF  
 WMAQ WLW WDAF WTAM  
 WCCO—Musical Program  
 WGN—Wayne King's Orchestra  
 WIND—Melody Men

**8:45 P.M.**  
 WGN—Jan Garber's Orchestra  
 WIND—Micky Isley's Orchestra

**9:00 P.M.**  
 NBC—Saturday Night Party; B. A. Rolfe's Or-  
 chestra; Robert "Believe It Or Not" Ripley;  
 Male Trio; WEAF WLW WMAQ WOC WHO  
 WTAM WDAF WTMJ  
 CBS—Byrd Expedition, Orchestra; Soloists;  
 Chorus; WABC WHAS KMOX WCCO WBBM  
 WFBM  
 NBC—1934, A National Park Year, speaker; WJZ  
 KYW WKBF  
 WGN—Remember Way Back When?  
 WIND—Don Kirkham's Orchestra  
 WLS—Tom and Don; Skyland Scottie

**9:15 P.M.**  
 WCFL—Eddie Varos's Orchestra  
 WGN—Richard Cole's Orchestra  
 WIND—Bob Atcher, songs  
 WLS—Plantation Melodies

**9:30 P.M.**  
 CBS—H. V. Kallenborn, talk; WABC WFBM  
 WCCO WHAS WIND  
 NBC—Alka-Seltzer presents WLS National Barn  
 Dance; Lulu Belle, Maple City Four, Cum-  
 berland Ridge Runners, Hoosier Hotshots, Linda  
 Parker, Spazzeribs and Tom and Don; WJZ  
 WLS

KMOX—Civic Airport Association Program  
 KYW—Hal Collier's Orchestra  
 WBBM—Ace Brigode's Orchestra  
 WGN—Tomorrow's Tribune

**9:35 P.M.**  
 WGN—Headlines of the Day

**9:45 P.M.**  
 CBS—Bits from Broadway Hits; Abe Lyman's Or-  
 chestra; Everett Marshall, tenor; Helen  
 Broderick, actress; Tamara, contralto; Woods  
 Miller; Helen Morgan; Jean Sargent; WABC  
 WHAS WBBM KMOX  
 WCCO—60th Anniversary Jubilee  
 WFBM—Honduba Serenaders  
 WGN—Dream Ship  
 WIND—Dance Orchestra

**10:00 P.M.**  
 NBC—Ralph Kirbery, baritone; WEAF WDAF  
 CBS—Bits from Broadway; WCCO  
 KYW—The Globe Trotter; News  
 WFBM—Atop the Indiana Roof  
 WGN—Earl Burnett's Orchestra  
 WIND—Norman Care's Orchestra  
 WLW—Barn Dance (NBC)  
 WMAQ—Al Kvale's Orchestra  
 WTAM—Musical Program  
 WTMJ—Plantation Days

**10:05 P.M.**  
 NBC—Eric Madriguera's Orchestra; WEAF  
 WOC WHO WDAF

**10:15 P.M.**  
 NBC—Press Radio Bureau, News; WEAF WOC  
 WHO WDAF WTAM WMAQ  
 KYW—Tom Gentry's Orchestra  
 WGN—Hal Kemp's Orchestra  
 WHAS—Happy Jack Turner  
 WIND—Micky Isley's Orchestra  
 WOC-WHO—Royal Four Hundred Program

**10:20 P.M.**  
 NBC—Eric Madriguera's Orchestra; WEAF WOC  
 WHO WTAM WMAQ WDAF

**10:30 P.M.**  
 NBC—One Man's Family; WEAF WMAQ WTAM  
 WDAF WKBF  
 KMOX—Dance Orchestra  
 KYW—Carlos Molina's Orchestra  
 WFBM—Louie Lowe's Orchestra  
 WLS—Reno Valley Folks; Cumberland Ridge  
 Runners  
 WLW—Dance Orchestra  
 WOC-WHO—Barn Dance Frolic  
 WTMJ—Dance Orchestras

**10:45 P.M.**  
 KMOX—Sports Reporter  
 KYW—Paul Whiteman's Orchestra (NBC)  
 WFBM—Dance Orchestra  
 WHAS—To be announced

**10:50 P.M.**  
 KMOX—Harry Vernon's Orchestra  
 WGN—Jan Garber's Orchestra

**11:00 P.M.**  
 NBC—Carefree Carnival; Ned Tollinger, M. C.,  
 Meredith Willson's Orchestra; Vocalist; Ryan  
 and Noblette, comedy team; Hillbilly Group;  
 WEAF WMAQ WDAF WTAM WKBF  
 CBS—Little Jack Little's Orchestra; WABC  
 KMBC WBBM  
 NBC—Jack Deany's Orchestra; WJZ KYW  
 CBS—Carroll Dickerson's Orchestra; WBBM  
 WCCO

WHAS—Phil Emerson's Diamonds  
 WIND—The Happy Family  
 WLS—National Barn Dance  
 WLW—Dance Orchestra  
 WTAM—Viennese Ensemble

**11:10 P.M.**  
 WGN—Richard Cole's Orchestra

**11:15 P.M.**  
 KMOX—Little Jack Little's Orchestra (CBS)  
 WIND—Don Kirkham's Orchestra

**11:30 P.M.**  
 NBC—Vincent Lopez' Orchestra; WJZ KYW  
 WLW  
 CBS—Louis Panico's Orchestra; WBBM WCCO  
 CBS—Charlie Davis' Orchestra; WABC WIND  
 WFBM  
 KMOX—Husk O'Hare's Orchestra  
 WGN—Earl Burnett's Orchestra  
 WHAS—Bob Fredette's Orchestra  
 WOC-WHO—Carefree Carnival (NBC)

**11:45 P.M.**  
 KMOX—Charlie Davis' Orchestra (CBS)  
 WFBM—Louie Lowe's Orchestra  
 WHAS—Louis Panico's Orchestra (CBS)

**11:50 P.M.**  
 WGN—George Devron's Orchestra

**12:00 Mid.**  
 KYW—Tom Gentry's Orchestra  
 WBBM—Around the Town, dance orchestras  
 WCCO—Red Nichols' Orchestra  
 WDAF—Nighthawk Frolic  
 WENR—Frankie Masters' Orchestra  
 WFBM—Atop the Indiana Roof  
 WGN—Late Dance Orchestras  
 WIND—Micky Isley's Orchestra  
 WLW—Johnny Hamp's Orchestra  
 WMAQ—Al Kvale's Orchestra

**12:15 A.M.**  
 WIND—Moods of Yesteryear

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# MUSIC IN THE AIR: Orchestra Fund Now \$300,000

By Carleton Smith

THE campaign fund to maintain the present high estate of the New York Philharmonic-Symphony during the next three years contains \$300,000 of the \$500,000 set as a goal.

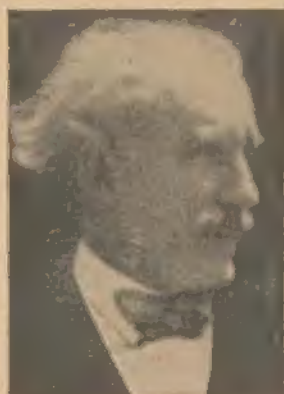
According to the last report, more than ten thousand radio listeners have responded with donations amounting to \$34,000. The quota expected from the radio audience is \$100,000. Five weeks remain.

The response is considered encouraging, especially in view of the fact that the entire drive to save the Metropolitan Opera last season brought only \$4,000. The fund raising committees are grateful to all who have contributed.

Especially has Mr. Toscanini been touched by the genuine expressions of appreciation that have reached him at his hotel, The Astor, in New York. He rushes from his rehearsals to read the latest letters and to inscribe personally an autograph on a card bearing his photograph. This he returns to all who have sent contributions to him.

Herewith is a facsimile of the acknowledgment card bearing Toscanini's autograph, which hitherto few have obtained. Difficult though it is for him to sign the tokens, considering his nearsightedness, he insists on bending close to the paper and writing each signature himself.

Leopold Stokowski concludes the playing of Brahms' Third Symphony in F major (CBS-WABC, March 16 at 8 p. m. CST). Saturday evening Sylvan Levin conducts



Your immediate reply to my appeal for contributions for The Philharmonic-Symphony Society Campaign Fund has deeply touched me and I wish you to accept my heartfelt thanks.

Arturo Toscanini  
New York Feb. 20 - 1934

the Studio Orchestra in the final movement of Tchaikowsky's Third Symphony in D major. Ernest Hutcheson, now playing with Howard Barlow's orchestra Sunday evenings, comes before the microphone (CBS-WABC, Saturday March 17, at 3:15 p. m. CST) as Dean of the Juilliard Graduate School to speak about "The Outlook for Music in America."

Edward Johnson, beloved Canadian tenor of the Met, appears on the Cadillac Hour Sunday (NBC-WJZ at 5 p. m. CST)

with Ernest MacMillan, conductor of the Toronto symphony. Mr. Johnson's impeccable diction and artistic good taste can be expected to serve him well, even though the beauty of his voice is not what it once was. These, with his youthful figure and his powers of histrionic portrayal, have kept him on the roster of the Metropolitan for many seasons after tenors with far richer voices have departed.

Only three more broadcasts remain before the Met closes its doors for the sea-

son. Du Maurier's story of "dreams come true," set to music by Deems Taylor, is Saturday's (March 17) offering (NBC networks at 12:50 p. m. CST). "Peter Ibbetson" opened New York's opera cycle the night after Christmas last season. This was the first time in history that America's most resplendent social audience gathered to hear an opera in English, composed by an American.

## Programs

Boston Symphony Orchestra, with Serge Koussevitzky conducting (NBC-WJZ, Friday, March 16, at 1:30 p. m. CST).  
Philadelphia Symphony Orchestra, with Leopold Stokowski conducting (CBS-WABC, Friday, March 16, at 1:30 p. m. CST).  
Metropolitan Opera, "Peter Ibbetson" (NBC-WJZ, Saturday, March 17, at 12:55 p. m. CST): Peter Ibbetson . . . Edward Johnson, tenor  
Colonel Ibbetson . . . Lawrence Tibbett, baritone  
Mary, Duchess of Towers . . .  
. . . . . Lucrècia Bori, soprano  
Mrs. Dean . . . Gladys Swarthout, mezzo-soprano  
Garden Hour with Mario Chamlee, tenor (NBC-WEAF, Sunday, March 18, at 2:30 p. m. CST).  
Meditation, vocal and instrumental ensemble, Keith McLean directing (NBC-WJZ, Sunday, March 18, at 9:30 p. m. CST).  
Cadillac Hour, Edward Johnson, tenor; Ernest MacMillan, conducting (NBC-WJZ, Sunday, March 18, at 5 p. m. CST).  
Ernest Hutcheson, pianist (CBS-WABC, Sunday, March 18, at 9:30 p. m. CST).  
Minneapolis Symphony with Eugene Ormandy (CBS-WABC, Tuesday, March 20, 8:30 p. m. CST):  
Overture to Die Fledermaus . . . . . Strauss  
Love Scene from La Source . . . . . Debussy  
Variation from La Source . . . . . Debussy  
Mario Cuzzi, baritone (NBC-WJZ, Tuesday, March 20, at 9:30 p. m. CST).  
John Charles Thomas, baritone (NBC-WJZ, Wednesday, March 21, at 8:30 p. m. CST).

# CONFESSIONS OF A BANDMASTER—BY ABE LYMAN

(Continued from Page 5)

that imaginative writers create and ingenious directors produce. On the surface, however, Hollywood rivaled anything its movie population has ever produced in the way of life and death, sudden and otherwise; scandal, love, drama, tragedy and gaiety.

To Abe Lyman, the "punk" kid brother of Mike Lyman, it was very impressive. I was accustomed to playing to big names in the cafes of Chicago. But these Hollywood names were so much bigger! I became celebrity-conscious—to my benefit, it turned out later; for the celebrities of the motion picture industry have helped my popularity greatly by their friendship.

The Vernon Country Club, where I first unpacked my drums after leaving Chicago, was the biggest cafe in California and probably the most popular place of its kind in the world. Surely it attracted more "names" than any other night spot anywhere. There, almost any night, a celebrity hunter would get a glimpse of Fatty Arbuckle, Wallace Reid, Marshall Neilan and his wife, Blanche Sweet; Mack Sennett and his girl, Mabel Normand; Al St. John, Charlie Chaplin, Edna Purviance, Ruth Stonehouse—I could name so many others of the time that the list might go on indefinitely.

They were gay parties. Prohibition had reared its ugly head—as the scenario writers would say—and naturally corks popped with regularity and wine flowed freely, at \$25 a quart. The night was all too short and the Vernon usually closed its doors at 4 a. m. on a crowd still anxious to see more.

## Playing for Mickey

After I had been at the Vernon for three weeks I was initiated. Mickey Neilan came over the band as we were packing up our instruments one morning.

"Boys," he said, "it's too early to break up the party so we're going over to my house to continue. Bring your music."

We did. Musicians at those parties were guests in every sense of the word. We mixed with the others, we drank with them. The only difference between the musicians and other guests was that we received \$500 for being there. That first party ended with a breakfast of ham and eggs at 10 o'clock in the morning.

Marshall Neilan's party, presided over

by his popular and gracious wife, Blanche Sweet, was only a beginning. We were to be invited to many other parties during the time I remained in California. Some of them were dull, others were very gay. Sometimes conventions—and even commandments—were broken; sometimes complications arose which ended eventually in the divorce courts. But for me to divulge the intimate details of these parties and the subsequent consequences, together with the names of principals involved, would be an unforgivable breach of confidence. After all, I was the guest of the stars, and almost without exception they have shown me the utmost in kindness and consideration.

After a run in the Vernon, my brother Mike asked me to come over to the Sunset Cafe, in which he owned a share. Baron Long nominally owned the cafe and was making a success of it. I suppose Mike wanted to do something for his kid brother. He did, but it was a mistake. I no sooner started playing there than Mike and I started fighting.

I was just a kid, according to Mike, and it was necessary for him to keep me in my place, whatever that meant. But I thought I was swell. I was intent on becoming a band leader so I started bossing the Sunset Cafe band. Mike resented it and we squabbled constantly. Derisively he named me the "Daffydil Kid."

## Shower of Silver

I was soon the Daffydil Kid to the crowds. As the Daffydil Kid, I ducked silver dollars which Ray and Monk Thorne threw from the balcony in a vain attempt to place one into the southern end of a saxophone. Sometimes, about once in a hundred dollars, they would hit. As the Daffydil Kid I used to pass a bucket among the crowd, collecting silver dollars for request numbers—and then I would lose the receipts matching coins with Fatty Arbuckle.

Broccoli was responsible for the break which eventually came. That statement calls for details. Here they are:

In the early dance-band days in California, musicians received their meals from the cafe in which they were employed. And the Italian chef of the Sunset didn't like our type of music, evidently. He probably was thinking of operas in Milan

Anyway, dance bands were poison to him. We were even on that score, for his food was worse than poison to us!

We ate broccoli, meal after meal, day after day. We had it baked, fried, stewed, broiled and au gratin. We had it fricassee, braised, deviled, shredded and roasted. The boys squawked—and I didn't want to lose the band because a chef had a broccoli complex. I hated the stuff myself.

I went out to the kitchen.  
"Listen, chef," I said. "You've given us broccoli and nothing else for weeks. How's about some spinach for a change?"  
I can't understand Italian. If I had known the language, I'm sure I would have murdered that chef for the things he called me.

I went to Mike.  
"Mike," I said, "that chef either gives us a change of diet or I quit."

## Cool Nights; Hot Dogs

I quit. When I left I owned a tuxedo, a pair of corduroy pants, a pair of tennis shoes and a roughneck sweater. I had made money—lots of it—but it went, although I don't remember exactly where. Friends got it, both male and female, I guess. A couple of nights I didn't even have a place to sleep. I got my meals in chili parlors and ate hot dogs on the beach.

When I was at the lowest point in my career, I still believed I would become a great band leader one day. I used to say as much to "Zip" Keyes, a youngster musician. I was like the struggling young poets who sipped wine over dirty tables in musty Greenwich Village cafes. They dissected the works of John Masfield, Keats and Shelley. I talked Art Hickman and other big-shot musical men of the day.  
"Zip," I used to say, "if I can keep alive on hot dogs and lemonade I'll live to see the day when Movieland stands in line to dance to my music."

"Okay, Abe," Zip would say.  
I know he didn't believe me. I'm sure he didn't contemplate quitting his job on the strength of my predictions. But he's one of the members of my band right now.

Well, about that time, Mert Covington, one of the waiters at the Sunset, decided a change of scenery would do him no harm. So he took the proceeds of his dish-juggling and bought himself a piece

of the Ship Cafe, another of the better night spots. After that agreement was signed, Mert came to me.

"Abe," said Mert, "I want you to come over to the Ship. In spite of your troubles with Mike, I know you can do a job. Furthermore, I know you can pull the crowds."

## Loyal to Employer

I went. I don't know whether Mert knew how badly I needed a job. I think he had his suspicions. Soon some of the crowd that knew the music at the Vernon and at the Sunset started coming to the Ship Cafe. Among this number was Herb Somborn, the wealthy owner of a string of restaurants in California. Herb was one of my most enthusiastic supporters. He was, in addition, a great friend of Abe Frank who had the Cocoanut Grove in the Ambassador Hotel in Los Angeles. He came to me, subsequently, and said:  
"Abe, Frank is opening the Cocoanut Grove and he wants you to get together a band of nine pieces and move in there. Will you take the job?"

"No," I replied. "Mert Covington is a swell guy and he's been a square-shooter with me ever since we met. I'm going to stick with Mert."

We argued a bit, but I was firm. Finally he suggested that I talk it over with Covington and give him a definite answer the next day. Covington advised me to broaden out and go to the Grove.

"I don't like to lose you," he told me, "but if you can do a job there, you're made. Take it on a trial basis and if you don't like it or don't make out so well, you can always come back to the Ship."

Mert is a very wealthy man now. But sometimes I almost wish he were broke so I could help him out. I went to the Grove after giving two weeks' notice. All of his predictions were realized more brilliantly than we dreamed.

Next week's issue of Radio Guide will contain further confessions of Abe Lyman's experience in Hollywood—the truth about the formation of the Californians—scrapes with men and scrapes with women. In order to make sure that you get your copy of Radio Guide, week ending March 31, order it from your news dealer now! Don't delay.



# "In Love With Her Husband" Problem Splits Voice of Experience Aides

RADICAL viewpoints and intimate revelations came into the open when The Voice of Experience asked readers to counsel the woman whose problem was submitted in Radio Guide for the issue of the week ending February 24.

Signing herself "In Love With My Husband," the young wife asked The Voice whether her acceptance of extra-marital attentions from a former "boy friend" would cure her husband of infidelity.

Advice from a vast number of readers has come from all parts of the country. From these letters, with their varied suggestions and solutions, frequently the result of similar personal experiences, The Voice has chosen ten for special award.

A few from this selected list follow:

## One Woman Advises

Dear "In Love With My Husband":—You want to hold together, don't you, that most precious thing of all—your home? How much would home be worth, and how long would love last, if you depended upon jealousy to secure it? True love is built upon a firmer foundation than this!

Make your husband love you more than anyone else on earth, because you're you, clever, neat, charming, interesting. Keep your home so neat, attractive and homey, that your husband can hardly wait until he gets there, and when he's there make life so pleasant for him that he just can't help staying.

Don't nag, or be jealous, or dull, or sloppy. Get out your sense of humor. Make your husband laugh. Hunt up your cook book and fix colorful meals. Work overtime! When your husband married you, to him you were the most wonderful woman on earth. Work on those qualities he admired in you five years ago.

MRS. HAPPY, 714 W. Mill St., Bloomington, Ill.

## "Examine Yourself"

Dear "In Love With My Husband":—No, your plan is not a good one, and it will not only fail to work, but will make matters worse. It is the kind of plan which many women in your place, faced with your problem, would form, but it is fraught with great danger. Once your husband discovers this interest in a former boy friend of yours—an interest which to you may be entirely innocent and assumed, but which to him may

appear to be the real thing—he may seize upon it as the very pretext he has been looking for to justify his present conduct.

I believe that the only sensible thing for you to do is to face the situation honestly and squarely, and to see what you can do to solve your problem in a straightforward manner. Have you examined yourself to see to what extent, if any, you are to blame for what has happened? If this searching of yourself fails, you will have to face the problem with your husband, and have it out with him. Not by scolding or reproaching, but by a sensible talking over of the whole business with him. Often a step like this leads to a happy readjustment of married life.

However, I would advise you to try the first suggestion before taking this step, which, though more direct, might not result as successfully as the other.

NAT L. BENGIS, 1261 Merriam Ave., New York.

## Not the Right Course

Dear "In Love With My Husband":—The spirit of retaliation never will solve national or marital problems. How long are we as civilized people going to adhere to this principle of savagery? In the place of your trying to retaliate, it would be wiser and more rational to analyze your relationship to your husband, seek the services of some competent advisor.

There exists some laxity, or fault on your part, that causes your husband to deviate from the pathway of love. I do not wish to insinuate, or reflect upon your character, but often untidiness of home, personal appearance, and an undue attention to relatives, cause a husband to seek another avenue in which to spend his hidden force of love. An intelligent diagnosis is what you need, and no "dog bite dog" system.

CLYDE WALTER EHRHARDT, PH. D.,  
78 Fair St., Middlebourne, W. Va.

To the writers of the above letters, together with two others, was made an award of an autographed copy of the deluxe edition of The Voice's own book, entitled "The Voice of Experience". The others to receive this edition were: Mrs. Helen Jones, 1746 Arlington Ave., Toledo, Ohio, and Pearl Wheatley, 722 Franklin St., Michigan City, Ind.

The other five in the selected list of ten letter-writers were mailed copies of the regular edition of the book. They include Eraste J. Comeaux, Opelousas, La.; Gayle Giblin, 1046 Third Ave., S. E., Cedar Rapids, Ia.; Richard Gretz, 1213 S. 13th St., Manitowoc, Wis.; Charles C. Foster, 924 W. Gandy St., Denison, Tex., and Philip Thompson, 95 Monument St., Medford, Mass.

Once more readers are invited to take an active hand in righting troubles in the lives of real people. Immediately below is this week's problem. Put yourself in the place of its writer. What do you think about the question she poses? Write a letter of no more than two hundred words, using only one side of the paper, and mail it to The Voice of Experience, in care of Radio Guide, 551 Fifth Avenue, New York, N. Y. Remember that your letter must be postmarked not later than March 27. Ten more copies of The Voice's book will be awarded for selected letters.

Radio Guide reserves the right to print any letters received.



THE VOICE OF EXPERIENCE  
He awards ten copies of his book every week, five personally autographed, to readers who solve other readers' problems.

## This Week's Problem

Dear Voice of Experience:

Is it better to have loved and lost, than never to have loved at all?

Don't you think that it is far better never to have loved someone than to love them deeply and suffer the lost love for the rest of your life?

JANET

# MR. FAIRFAX KNOWS ALL THE ANSWERS

Arthur Fairfax, veteran of radio who knows all the stars personally, does his utmost to answer your query in the earliest possible issue of RADIO GUIDE. The only exceptions will be those questions that are not of sufficient general interest to merit response in print; and such inquiries will be answered direct, if accompanied by a stamped envelope. Address all questions to Arthur Fairfax, RADIO GUIDE, 423 Plymouth Court, Chicago, Ill.

Helene J., St. Louis, Mo.—To you and many other inquiring admirers we are pleased to offer a brief sketch

## LOVE SONGS UP

WHAT approximates an advance showing of spring songs is this week's listing of current outstanding hits. For every old favorite that will not be edged out of the limelight, there is a bevy of new melodies. Judging from their numbers and their themes, they are inspired by the turn a young man's (or woman's) fancy takes this time of year.

### TEN SONGS PLAYED MOST OFTEN OVER THE NETWORKS LAST WEEK

Song	Times Played
Let's Fall In Love	21
Without That Certain Thing	21
Wagon Wheels	19
Smoke Gets In Your Eyes	16
This Little Piggie Went to Market	15
There Goes My Heart	14
In a Shelter From a Shower	14
Old Spinning Wheel	14
Carioca	13
Coffee in the Morning	13

### BAND LEADERS' CONSENSUS OF LAST WEEK'S OUTSTANDING HITS

Song	Points
Over Somebody Else's Shoulder	20
Without That Certain Thing	19
Carioca	17
Let's Fall In Love	16
There Goes My Heart	16
Wagon Wheels	15
Going to Heaven on a Mule	14
Little Grass Shack	13
True	13
You Ought to be in Pictures	10

about John William (Speed) Harrington, WGN's six-foot three-inch sports announcer. John is twenty-six years old and was born in New York City. He attended school in Oak Park, Ill., whither the family migrated shortly after his birth. A later move took them to St. Louis in 1920 and the Mound City was Harrington's home until he joined the WGN staff on November 1, 1933. He spent his later school years in St. Mary's, Kansas, and at the University of Arkansas where he was an all-state guard with the varsity grid squad. He became an announcer in 1928 on the staff of station KWK in St. Louis. He weighs 210 pounds, has brown hair and gray eyes. His wife is the former Molly Pearson, of St. Louis.

F. Adin, Chicago, Ill.—An error in transcription was responsible for the statement in a previous edition that it is Connie Boswell who plays the piano for the Boswell Sisters. As a matter of fact it is Martha who is the pianist. However, the error resulted in one happy circumstance. It brought a note from the girls' father

John Weigle, Kerhonskon, N. Y.—"Strolling Tom," just another of the troubadours, is not "Singin' Sam." Tom, at present, can be heard Mondays, Wednesdays and Fridays, at 1:45 p. m. CST, over Station WLS, Chicago.

Evelyn J., Bell Harbor, N. Y.—It would be impossible to estimate the best classic singers on the air because that is largely a matter of opinion and in addition infrequent appearances of the opera stars make a permanent selection of this type a rather difficult matter. Myrt and Marge have not been on the air during previous summers but we cannot predict whether they will be during 1934. Same is true of the Fred Allen show.

Jonathan V., Boston, Mass.—The Four Mills Brothers are still in Hollywood, Calif., and will be until April, when they will return to the East to embark on a trip abroad. They are to open at the Palladium theater, London, on May 7 and will double in the British capital by appearing at the Mayfair Hotel, one of London's smartest night-life spots. At present they

are engaged in the completion of the motion pictures still on their schedule and will remain on the Bing Crosby programs until their stay on the west coast ends.

May Hoey, Chicago, Ill.—The role of the "hard guy" in Fred Allen's new program is played by Lionel Stander. He is a newcomer to radio but his work is attracting a great deal of attention. Irwin Delmore is the Mr. Pinkbaum on the show.

## IN GHOST VOICE

WERE Marion Hopkinson to be asked for advice on how to get into radio, you'd hear no trite "Be patient, and await your chance." For if she spoke from personal experience, she'd suggest: "Be alert, and get yourself invited to take some other person's place."

Marion was within call when an emergency made it necessary to substitute an actress for the "March of Time" program. At once she left New York social circles to join the ranks of radio's popular entertainers.

Now the talented actress, widely known as "the voice of Mrs. Roosevelt" on the radio, is heard over the Columbia network on the new "Forty-Five Minutes in Hollywood" series at 7 p. m. CST, Saturdays, and with Albert Spalding at 7:30 p. m. CST, Wednesdays. Her tremendous success in "doubling" for Mrs. Roosevelt over the air has prompted the whimsicality, "she's always in good, ghost voice."

Of course there is more behind the success of Marion than the mere stepping into a detained actress' shoes and making good. From the age of three, when she sang for charity at the Elysee Theater in Paris, Marion has pointed her ambitions toward an artistic career.

Her emotions, as exercised, in her dramatic roles over the air, are not as synthetic as they might be supposed. She has had wide experiences and advantages, and her own living has run the gamut between serious study at the Sorbonne University in Paris, and the gay rounds of a young social set.

An apt pupil of both voice and piano, she had operatic ambitions until three years ago.



# \$10,000.00 CASH FOR PUZZLE SOLVERS

LITTLE more than two weeks—no more—remains, in which contestants may enter the competition for the largest cash prizes ever offered for solutions to a radio puzzle. \$10,000.00 is to be given away, divided among 157 contestants.

Interest during the past week, heightened no doubt by the approach of the contest's closing date, has grown to feverish enthusiasm. Never during the progress of the contest have so many requests for the souvenir log been received, as have come to the contest editors during the past six days.

There still is time for you to send for your copy of the souvenir log of radio stations, to solve the puzzle, and to enter the contest.

And remember: The first prize of \$2,500.00, as well as all the other prizes ranging down to 100 separate awards of five dollars each, will be doubled in the cases of those prize winners who are yearly subscribers to RADIO GUIDE, of record on the day the contest closes, April 10th, 1934.

The large diagram printed on this page contains 676 letters. A correct trail must be made through these letters starting in the square indicated with an arrow in the upper left corner. From this square containing the letter "W", the trail must pass through successive squares until the Goal in the lower right corner is reached.

The trail, drawn with a line, may move in either a horizontal or a vertical direction, not more than three nor less than two squares at a time. The trail may not move in a diagonal direction anywhere. It may not cross itself, nor may it enter the same square twice. It must always change at right angles, passing through successive squares until it reaches the Goal.

When the trail has been completed, the contestant should make a list of the letters contained in the squares through which the trail has passed. If he has a correct trail he will find 250 letters, and every letter in the alphabet will appear at least once.

On page four will be found brief diagrams that show the start and the finish of a good trail. These appear in this publication for your guidance only.

The 250 letters should be used to build station calls of radio stations, and each of these 250 letters may be used only the same number of times as it appears on the trail.

Prizes will be awarded on the basis of correctness of the trail and the largest number of station calls built by any combination of letters touched in following the trail. Neatness will also be a determining factor.

The stations must be properly identified. To illustrate: If WABC is shown, it will be necessary to indicate that that station is located in New York.

This contest is open to all. The only exceptions are employees of RADIO GUIDE, their families and professional puzzle solvers. The use of fictitious names is prohibited.

A contestant may send in as many different solutions as he likes. More than one member of a family may compete.

The use of any mechanical device in making a tracing of the puzzle is not permissible. Completed puzzles showing the use of a mechanical device in their preparation will be rejected.

The contest closes Tuesday, April 10, 1934.

All envelopes postmarked before midnight of that date will be accepted and the enclosed solution entered in the contest.

Neatness, and the importance of the stations selected, will be determining factors in designating the winners. Only correct trails will be considered.

The list of prizes offered in the Radio Stations Trail Puzzle Contest is:

1st Prize	\$2,500.00
2nd Prize	1,000.00
3rd Prize	250.00
4th Prize	100.00
5th Prize	75.00
6th Prize	50.00
7th Prize	25.00
100 individual awards,	
\$5.00 each—	500.00
50 individual awards,	
\$10.00 each—	500.00
<b>Total</b>	<b>\$5,000.00</b>

These awards will be doubled to any winner who is a yearly subscriber to RADIO GUIDE at the time of the closing of the contest, thus making the total \$10,000.00 cash available to prize winners.

The relative importance of stations will be rated according to their transmitting power. That is to say, a station with a 50,000-watt transmitter will be considered more important than a station with less power.

In order that each contestant may be fully informed, not only as to the names of stations available for the trail, but as to the relative importance of each unit, a log of all North American and neighboring stations will be supplied by RADIO GUIDE to every person who forwards a stamped envelope, self addressed, requesting the list.

In case of ties for any of the prizes offered, the full amount of every prize for which there is a tie, will be awarded to each tying contestant.

Each contestant, by submitting a solution to the Radio Stations Trail Puzzle, thereby indicates his agreement to accept the decision of the Judges of the Contest as final in all matters. These Judges will be selected by RADIO GUIDE and will have full supervision of the Contest.

All solutions must be submitted on the form appearing in RADIO GUIDE, or a facsimile thereof. They should be mailed to: RADIO GUIDE PUZZLE CONTEST, c/o RADIO GUIDE, 423 Plymouth Court, Chicago, Ill.

## RADIO STATIONS TRAIL PUZZLE

The trail begins where the arrow indicates and ends at the Goal, the green square in the lower right hand corner.

